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ESSAYS

on

PHYSIOGNOMY;

calculated to extend

the Knowledge and the Love of Mankind.

Written by

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INTRODUCTION.

TO THE

THIRD VOLUME.

ALTERNATELY filled with joy and hope, yet agitated with apprehenſion and anxiety, I enter, at length, on the Third Volume of my ESSAYS, OR LECTURES, ON PHYSIOGNOMY.

I ſhall be aſked, whence proceeds this anxiety and apprehenſion? Are you afraid, that you ſhall not fulfil the high idea which may have been adopted of a work ſo important as your's appears to be? Or, do you fear your readers? Do their learning and rank overawe you?

I am not aſhamed to acknowledge that both the one and the other of theſe conſiderations have an influence on my mind, for I am not one of thoſe intrepid authors who preſent themſelves confidently before the tribunal of the public; on the contrary, I feel inſenſibly all my weakneſs, all my inſufficiency, and I cannot conceal even from myſelf the extreme diſproportion which I find between my ſtrength and my taſk.'

This however is not what wholly embarraſſes and intimidates me—'It is to fix the mind of my reader; to place the objects which I 'have to preſent to him, in his point of view, ſo as that he might 'be able to lay hold of them.'

He who wiſhes to be clearly underſtood, muſt write well. The author ought to form his reader; for to the former is always imputed the ſlightneſs of the impreſſion made on the latter. If the only object to be obtained were to pleaſe the public, and to carry off the prize of general approbation, perhaps means might be adopted to enſure ſucceſs—but to produce effect, and preciſely ſuch an effect; is the end I propoſe to myſelf, and to ſucceed therefore is not eaſy.

How can a man flatter himſelf with being able to expreſs fully and correctly what he thinks, and eſpecially what he feels? What a taſk for an author who ſees and who feels, to procure for his reader a ſituation from whence he may ſee and feel as he does himſelf!

If this taſk is ſo laborious and difficult when Man is the object, how much more ſo muſt it be to the writter on phyſiognomy? And the difficulty increaſes when I think of the age in which I write; an age in which very one prides himſelf on his learning; in which all thoſe who are not authors themſelves, ſet up for critics of authors; an age in which Art ſtifles Nature, in which the pure and peaceful enjoyments which ſhe procures are deſpiſed, and ſacrificed to falſe and factitious pleaſures; an age in which all is artifice and trick, and in which the tinſel of dreſs, and the affectation of ornament, are preferred to native and ſimple beauty.

What age moſt unfavourable to the labours of the phyſionomiſt; of the child of nature, who profeſſes to write not as an author, but in quality of a man; not for the public, but for humanity; What ſucceſs can he promiſe himſelf? What paths has he to clear in order to arrive at the knowledge of the human heart, and to make himſelf maſter of it? Is he ſhure of making deep and laſting impreſſions, counteracted, as he is by the crowd of authors, and continually oppoſed by the taſte in vogue?

There are certain happy moments proper for the compoſition of his works, but what are thoſe he muſt chooſe? Muſt he wait for thoſe moments of calmneſs and tranquillity which ſo rarely occur in a ſhort life, full of trouble and anxiety? Moments which all our deſires and efforts can neither produce, nor recall when once they

are paſt; moments which are a preſent from heaven, and which all the gold in the world cannot purchaſe; moments which the fool holds in deriſion, which the cold pedant deſpiſes, and which are underſtood only by thoſe who know how to enjoy them. Muſt the phyſionomiſt prevent the dawn to commence his labours? Shall he reſume them in the cloſe of the day, when after having fulfilled the duties of a laborious vocation, he had need to ſeek relaxation in the boſom of his family, or the converſation of his friend? Regardleſs of health and repoſe, ſhall he conſecrate to ſtudy the hours of the night? Shall he deſtine to it thoſe moments when the ſoul, tranſported into a kind of ecſtacy, diſengaged, in ſome ſort, from the ſenſes and from matter, takes complacency in a ſweet revery or purſues a profound meditation? Yes, thoſe delicious moments when the man feels that he is elevated above himſelf; thoſe moments, a ſingle one of which awakes in us more ideas, deſires, joys, preſentiments, and hopes, than whole days, nay weeks, of application are capable of producing—theſe, theſe are the moments which the phyſionomiſt ought to ceaſe, to ſpeak of man to paint and diſcribe him.—But will he dare to give way to his enthuſiaſm! Will he have the courage to commit to paper a feeble copy of the pure and ſublime ſentiments which penetrate his heart? If he ventures to articulate a few of his thoughts, will he not be expoſed to the ſorrow of ſeeing them miſtaken, miſinterpreted, deſpiſed; and to the regret perhaps of 'having caſt his pearls before ſwine.'

The feeble progreſs which I may have made in the ſtudy of man, and in that of the ſcience of phyſiognomy, becomes at times matter of affliction to me. I am afflicted to ſee that no value is put on thoſe honeſt and virtuous ſentiments which I wiſh to excite. I am afflicted, when inſtead of embracing them, I obſerve men content themſelves with judging, criticiſing, or admiring the acceſſory props which I employ to ſupport them. I am afflicted to ſee that what, in my idea, is only a ſimple mean, is is conſidered as the ultimate end.

But what ſhall I ſay of ſo many unjuſt criticiſms in which ſome indulge themſelves, of ſo many raſh judgments which they pronounce againſt their neighbour, and of which I conſider myſelf as the cauſe, though very innocently? Can any one conceive all

the bitterneſs of my ſoul on making this reflection? What, I give occaſion to malignity ſo cruel; I, who had no other intention than to demonſtrate, or at leaſt convey, a preſentiment of the excellency of the Divinity in Man, the moſt beautiful, and the moſt perfect of his works—I who in the features of the face was ſearching for the language of truth—I, who was endeavouring to trace in the human phyſiognomy the infinite goodneſs, beneficience, and wiſdom of the Father of mankind—I, who was flattering myſelf with the hope of opening and diffuſing univerſally new ſources of felicity and joy.

This is what I had to ſay, not by way of complaint or accuſation, but ſimply to unburden my heart of a load which oppreſſed it. Whoever thou art, Reader, whatever be thy figure, under whatever feature thy ſoul may depict itſelf upon thy face—whether my book may be ſpread before the on a gilded table, or deſk—whether in a circle of curious perſons thou caſteſt upon this a careleſs eye, or whether in private thou art turning it over with an eager hand—believe me, neither the clamour of falſe prejudice, nor the ſighs of blind devotion, ſhall drive me out of my road. I am conſcious of being in the ſearch of important truth, I am ſure that I often find it, and that I faithfully report what I have diſcovered.

But that which grieves me moſt of all, that which in my ſolitary hours often fills my heart with pain and anguiſh, is my not attaining the great end at which I aimed. A ſenſe of our own dignity; the glorious prerogatives of human nature, and the grounds of ſatisfaction which reſult from them; the character of divinity imprinted on man; a new ſource of delicious ſenſations ſpringing up for him; this is what few readers look for, or ſo much as think of looking for, in my work. The greater part conſider it as a piece of amuſement merely—but in truth, I am too proud to ſerve only as an object of amuſement.

I aſpire much higher than the mere amuſement of my readers. I mean to inſpire them with reſpect for humanity; I mean to point out to them, in the whole of our being, as well as in every

part taken ſeparately, the wiſdom of God, his goodneſs, and his truth to convince them, that in man all is expreſſion, truth, revelation, the key of his faculties preſent and future.

The ſcience I teach is a rivulet, which frequently ſwells into a rapid torrent; my deſign is to throw into it, here and there, a ſtone, on which they may reſt their feet, and paſs from bank to bank. To ſtretch out my hand, to lend a little ſupport to their unſteady footſteps, is all that I can do: but it is far beyond my power to divide the ſtream by a miraculous rod, or to introduce a whole army dryſhod into a land flowing with milk and honey. Men, I wiſh to unite my efforts to yours, that we may learn to know man; I wiſh to make you feel what happineſs and glory there is in being what we are.

If the uncertainty of ſucceſs have frequently a tendency to depreſs me, my ſoul is at other times filled with hope and joy, when I catch a glimpſe of the probability of reclaiming ſome, perhaps a conſiderable number, of my readers, were it but ſucceſſively too, and after the firſt fermentation is over. Yes, I flatter myſelf ſtill with the hope of diffuſing more and more the ſacred ſentiment which man ought to have of his own dignity. My courage revives, my ſtrength is recruited, my heart expands to the reception of delight, when, with my pen in my hand, filled with my ſubject, or preparing to comment on a print, I give way to ſuch conſolatory ideas as theſe: 'My 'Work ſhall, after all, be more than an amuſement to many 'of my readers. Let a hundred of them conſider it in this 'light, with all my heart: it is one advantage, at leaſt, to have 'ſo handſomely employed their leiſure; who can tell into what 'miſchief the oppreſſion of idleneſs might have plunged them? 'Provided I find but ten on the other ſide, whom I engage to 'reflect, to feel, to act after me; provided that of theſe ten 'there be found only a ſingle one who is led to rejoice more 'than he did in his own exiſtence; a ſingle one who is brought 'to feel more forcibly, how juſt and true, in all his works, is he who created all things; a ſingle one who arrives at the conviction, that the ſmalleſt particle is of the greateſt importance in the connection of the whole, and ſtill ſerves to manifeſt the wiſdom and the power of the Creator.'

Other ideas, equally conſoling, preſent themſelves to my mind, and promiſe me different ſources of ſatisfaction. 'I 'figure to myſelf a ſtudious young man to whom a benevo- 'lent protector has lent my book. He does not content him- 'ſelf with turning it over in a hurry: he meditates on it with 'attention; he finds truth in it, and rejoices in having found 'it; or elſe he diſcovers a feeble paſſage, indigeſted ideas, 'which have not been unfolded with ſufficient perſpicuity— 'and he exerciſes his own judgment in completing, in eluci- 'dating, in rectifying what had eſcaped me. One of his 'friends joins him; he ſtops him ſhort, or goes along with 'him; he animates or checks him; he teaches him, or learns 'of him, to obſerve him, to know him to love him, and to 'ſet a value upon him.

'There I behold huſband and wife, who by a knowledge 'more profound of their phyſionomies, improve their mutual 'tenderneſs and eſteem, diſcover in each other a new treaſure of 'qualities which they had not hitherto perceived.

'I repreſent to myſelf a tutor, a father, beginning attentively 'to inſpect into the conduct of his puplis or his children; I 'imagine myſelf more cloſely examining the form and ſtructure 'of their body, the contours of their face, their features and 'gueſture, their gait and their handwriting: apportioning to every 'one, who, with more choice and diſcernment, the taſk which 'he is able to perform; and exacting from each that only which 'he is in a condition to furniſh.

'I repreſent to myſelf the youth looking round for one to 'whom he may unite himſelf in the bonds of friendſhip; 'the grown man who wiſhes to chooſe a companion for life, 'whom his heart can approve, and ſuitable to his circum- 'ſtances; a father ſeeking for a tutor to his ſons; a man in 'place, wanting to procure the aſſiſtance of a perſon of ability, 'to diminiſh the labours of office; a prime miniſter who has 'occaſion for a diſcreet and faithful ſecretary; perhaps a 'prince, who wants to intruſt the direction of his affairs to a

‘ miniſter in whoſe diſintereſtedneſs, capacity, and integrity, he ‘ can fully confide ; this ſame prince who learns better to diſ- ‘ tinguiſh, in the ſequal, the perſon who ſerves him with zeal, ‘ from one who betrays his intereſts. Theſe perſonages, conducted ‘ by the ſcience of Phyſiognomy, will be reconciled to it, will ‘ feel its ſalutary effects, and will acknowledge that the exterior ‘ of man is not deceitful.

When I feaſt on thoſe delicious hopes, which certainly are not all illuſory, my uneaſineſs is laid to reſt, my anxiety ceaſes, my courage returns, I live again to joy, I reſume my pen, and I commit to paper my thoughts, my ſenſations, my obſervations, my experiments, and my hypotheſes—I feel myſelf impelled to write, and purſuing my vocation, I endeavour to intereſt, in a manner at once uſeful and agreeable, the heart and the underſtanding of every Reader who ſeeks for truth and of all thoſe who, without ſuffering themſelves to be carried along with the approbation or cenſure of the multitude, are capable of ſeeing and judging for themſelves.

It will be ſeen in the end how much was left for me to ſay; it will be more and more underſtood that the ſcience of phyſionomies preſent to thoſe who cultivate it, a field that knows no bound. Each of the chapters which follow, might eaſily become the ſubject of a whole Volume. Human Nature is an inexhauſtible mine, whoſe produce is equally precious and important. I foreſee that of every ſubject which I am going to treat of, the the Reader will be diſſatisfied that I do not ſpeak more at large: but that I muſt ſet bounds to myſelf; ſatisfied, however, that I have not loſt ſight of my pricipal object.

ZURICK,
JUNE 1, 1787.

LECTURE I.

SELECT EXTRACTS FROM VARIOUS AUTHORS; WITH ORIGINAL OBSERVATIONS.

BACON.

I.

'EDUCATION, and the principles of virtue, frequently rectify our firſt propenſities, and our natural diſpoſitions.'

II.

'IT may be ſaid of men diſfigured by Nature, that they endeavour to avenge themſelves of the affront they have received from her. How happens it that they are uſually peeviſh, quarrelſome, or ſatirical? Is it that they feel the perpetual ridicule to which they ſee themſelves expoſed, and that ſelf-love, which is determined to loſe nothing, take its revenge on the ſide of raillery and invective, or is it that they have received courage as an indemnification? Whatever be in this, you may reſt aſſured that if you have any blemiſh in mind or body, the blockhead or the ugly fellow will be the firſt to remark it.

'Homelineſs diſarms the ſuſpicions and the envy of the great, who uſually conſider a deformed perſon as a being from whom they have nothing to fear.

'He who conceals great genius under an unpromiſing exterior, will ſucceed ſo much the more certainly, that his competitors are

'under no apprehenſion from him. Uglineſs is perhaps the very 'circumſtance which opened to many great men the career of honour.

We are aſtoniſhed that Emperors ſhould have made eunuchs 'their favourites; but, beſides, that perſons weak of themſelves, and 'deſpiſed by all the world, are hence more ſimly attached to their 'only ſupport, is it not evident, that they made choice of them ei-'ther, for the agreeableneſs of their converſation, or in the view 'of making them confidents, ſpies, informers, and never miniſters?

'Virtue or malignity are the arms of the deformed. Theſe two 'reſources can make extraordinary men of them. Of this Ageſi-'laus, Zanga, the ſon of Soliman, Eſop, Gaſca governor of Peru, 'and perhaps Socrates, are examples.'

(All the perſons of my acquaintance who are either deformed, or of a feeble organization, reſemble one another in theſe particulars. They employ much accuracy and neatneſs in their writings, their accompts, and arrangement of their domeſtic affairs: they reflect calmly on every ſubject; they have a diſlike to violent exerciſe. We may farther add, that, with a cold temperement, they eaſily fall into vehement emotions.)

'Thoſe who are under the preſſure of calamity, ſays Terence, 'are generally of a ſuſpicious character; they imagine they muſt 'always have mortification and contempt to encounter, and it is 'the ſenſe they have of their own weakneſs which excites this ſuſ-'picion.'

III.

'There are ſix different ways by which we arrive at the know-'ledge of man; namly, by ſtudying, 1. The features of his face; '2 His language; 3. His actions: 4. His inventions; 5. His 'views; 6 His connections. As to the Features of the Face, the 'old proverb, *Fronti nulla fides*—the face is a falſe mirror—ought not to perplex us. This phraſe may be true to a certain degree, with

'respect to some arbitrary movement of the physionomy; but it is 'not the less decidedly clear, that the mouth, the eyes, and the lineaments of the face have a play, and variations, infinitely delicate, 'which opens, as it were, according to a very lively expression of , Cicero, *a gate to the soul.* No one ever carried farther the art of 'dissimulation than Tiberius did, and yet observe how Tacitus has 'characterized the style of panegeric pronounced by that Emperor 'in the Senate, in honour of Germanicus and of Drusus. In speaking of Germanicus, (says the Latin historian) his expression were 'much too affected and artificial for the heart to have an interest in 'what he said. He was less diffuse in his Encomium on Drusus, 'but he employed so much the more truth and warmth in it. 'Tacitus informs us elsewhere that this same Tiberus sometimes 'shewed himself without a mask, and appeared in his natural cha'racter. His language was almost always affected: but when he quit'ted dissimulation, he expressed himself in a natural and easy man'ner. In effect, however dexterous, and however expert, a man 'may be in the art of disguising himself, it will be difficult for him, 'however to acquire the complete management of his countenance; 'and in a discourse wherein, from beginning to end, he is obliged 'to disguise his real sentiments, his style will favour of the con'straint which he feels: he will be sometimes vague and confused, 'sometimes cold and languid, and always embarrased.'

(I go further and extend this remark even to the sound of the voice which I divide into three different classes. It will be drawling, or forced, or natural, that is to say, articulated without either effort or indolence. After this distinction, so simple, every species of tone of voice appears to me significant, in that it indicates a character which it under, or beyond, or exactly up to the level of truth.)

IV.

'Love and envy are the only affections of the mind which seem 'to act upon us by a kind of enchantment. Both of them produce 'very violent emotions; both exert a promp influence on the ima'gination, and the senses; both are painted in the look, especially

'in presence of the object which excites them. In scripture, envy 'is denominated *an evil eye*; and among the effects of this passion, 'some have imagined they remarked a twinkling and a certain ra- 'diation of the eyes. Some curious observers, pushing their re- 'marks farther, have pretended that this movement of the eyes be- 'comes still more sensible and more hateful when the object of our 'envy appears before us in a state of prosperity and glory. The 'success of a rival is grievously imbittered to us if we are witnesses 'of it; and the superiority which they seem to make us feel, more 'and more irritate our self-love.'

V.

'Deformed or Mutilated Persons, Old People, and Bastards, are 'usually disposed to envy. Incapable of mending their condition, 'they endeavour to hurt, as much as they can, those who are in a more happy situation. The rule however, admits of exceptions, 'when external blemishes are in company with an elevated mind. 'Many great men have been seen forcing an increase of glnry 'from the imperfections of the body. The idea of history transmit- 'ting to posterity that an eunuch or a cripple singualized himself 'by the most brilliant action, this idea whetted their courage. 'Narses the eunuch, Agesilaus, and Tamerline, both of them lame, 'furnish sufficient proof of this.'

VI.

OF BEAUTY.

'Virtue, like the carbuncle, has no value and lustre but in itself; 'beauty derives no heightning from the case in which it is set; 'rarely do they meet together, as if Nature had more carefully 'avoided the formation of monsters, than aspired after the produc- 'tion of master-pieces, Politeness and elegance are the compa- 'nions of beauty; but elevation of mind and genius do not neces- 'sarily enter into this assortment. Exceptions however must be 'made. Augustus, Titus, Philip the Beautiful, King of France, 'Edward IV. King of England, Alcibiades the Athenian, and

'Iſhmael the Perſian, were at once famous for their beauty, and 'for their great mental qualities.

'Beauty demands ſymmetry of features rather than brightneſs of 'colouring, and grace rather than regularity: it conſiſts in that 'ſympathetic charm which univerſally pleaſes, no one can tell why; 'in that enchanting harmony which all the art of painting cannot 'give with full effect.' (The author is here confounding grace with beauty. He meant to ſpeak either of the graces which proceed from the movement of accidental traits, or of the beauty which conſiſts in the repoſe of theſe accidental traits.)

'Even in animated bodies theſe graces do not always ſtrike at 'firſt. Beſides there is no beauty, however perfect it may appear, 'but what preſents defects or diſproportion in the whole taken to-'gether. It would therefore be difficult to determine which of 'the two went more aukwardly to work, Apelles or Alber Durer; 'the one of whom defined his figures after geometrical propor-'tions, and the other ſelected, from different models, one or more 'beautiful parts, in order to compoſe of them a beautiful whole. 'Such figures could preſent only fanciful beauty.'

(Regularity does not conſtitute beauty, but it is the eſſential baſis of it. Without regularity there can be no ſuch things as organized beauty: or, at leaſt, this beauty, if it could exiſt, never would produce, at the firſt inſtance, thoſe happy effects which reſult from an agreeable ſymmetry, and exactneſs of proportion. The human body announces itſelf as a regular whole. The ſmalleſt inſignificant irregularity does a real injury to its beauty. I admit, on the other hand, that the higheſt degree of correctneſs does not, after all, conſtitute beauty, or rather, is not ſufficient of itſelf to determine a form to be beautiful. Durer was much in the right, in meaſuring his figures. What God has meaſured, man may boldly venture to meaſure after him. Without attending to dimenſion, a deſigner never can be ſure of himſelf in any of his productions; never will he convey nature with truth; never will he be *oraculorum divinorum interpres* (the interpreter of the divine oracles). But if it be ſuppoſed that, by his geometrical

proportions, Durer dreamt that he muſt neceſſarily produce beauty, and that with the help of the compaſſes alone he flattered himſelf he could attain this, then aſſuredly he merits the appellation of triſler, but not otherwiſe. A deciſion ſo vague ought not to have eſcaped a philoſopher like Bacon.—What is meant by Philoſophy? It is the determinate and determinable knowledge of what is; it is the preciſe eſtabliſhment of relations. Now who is a philoſopher, if the painter and the deſigner are not ſo; they whoſe profeſſion call them to ſtudy man, the moſt important object of our knowledge and obſervations; and to determine, with all poſſible truth, the relations of his form?

The other remark of Bacon, with regard to the manner of compoſing a beautiful whole of different detached parts, appears to me much more juſt and judicious.)

'It is impoſſible for me to imagine,' continues our author, 'that a painter ſhould ever be able to produce forms more beautiful than nature. For his happieſt ideas he is not always indebted (excluſively) to the rules of art: they are often ſuggeſted by a ſpecies of hazard, and by unexpected combinations. There are figures, the details of which, viewed near and ſeparately, will ſcarcely pleaſe, and yet the whole will appear to us admirable.' (Yes but we ſhould admire them ſtill more, were each of theſe details beautiful in itſelf. The miſtake of Bacon, like moſt other miſtakes, proceeds from his confounding two things which are only analogous, beauty and gracefulneſs, The latter may exiſt without perfectneſs of deſign, the former abſolutely requires it.)

'If it be true,' (which, however, it is not) 'that beauty conſiſts principally in the dignity and decency of the movements,' (and the choice of forms) 'it will be no ground of aſtoniſhment, that an old man ſhould ſometimes appear more amiable than a man in the flower of his age.' (More amiable I grant, but never more beautiful.)

LECTURE

LECTURE II.

OBSERVATIONS AND REMARKS, BY A FRIEND OF THE AUTHOR.

I.

'EVERY emotion of anger, frequently repeated, announces 'itſelf by thick eyebrows, which have the air of ſwelling.' (I would rather ſay, that in the neighbourhood of the eyebrows there are certain muſcles which may be conſidered as poſitive marks of a choleric temper. Without this modification, the obſervation of our author would be contradicted by experience; for there are many violent and paſſionate perſons in whom I have not found the ſign of which he ſpeaks).

II.

'Pride lengthens the form and the muſcles of the face.' (It either extends or compreſſes them. The former caſe announces the littleneſs of vanity; the latter ſuppoſes paſſions ſtronger and more reflective.) 'Joy and the ſocial virtues replace the muſcles 'and give back to the face its natural roundneſs.

III.

'If a judgment is to be formed of the character from the move-
'ments and gait, I would always lay a hundred to one that a see-
'saw in the gait indicates a man indolent and self-sufficient especi-
'ally if he shake his head at the same time.'

IV.

'I love the dimples which smiling forms in the cheek. The
'physical traits have, in my opinion, a moral reference; but they
'are of different kinds. The more that the hollow approaches to
'a semi circle, closing toward the mouth, the more it seems to
'announce self-love, and becomes disagreeable. On the contrary,
'the more it proceeds in a waving or serpentine form, the more
'graceful it is.'

V.

'The opening the mouth cannot be studied with sufficient at-
'tention. This single trait completely characterized the whole
'man. It expresses all the affections of the soul, whether they be
'lively, or tender, or energetic. Whole folios might be written
'the diversity of these expressions, but it is better to refer them to
'the immediate sentiment of the observer, who makes man his
'study.' (Nevertheless, a designer, who is a physionomist, will, in time, acquire the capacity of determining these differences to a 'certain point. 'I think I find the seat of the soul in the muscles 'adjoining to the mouth better than in all the rest; they do not 'accomodate themselves to the slightest disguise. Hence the 'homeliest face ceases to disgust, while it continues to preserve, in 'that part some agreeable traits: hence nothing so repugnant to 'the form of a well organized man as a wry mouth.' (Nothing more true; but the mouth is not the less, on that account, the principal seat of dissimulation. And where could that vice express itself to more advantage than in the most moveable part of the face; in that which receives, more easily than all the others, the impress of our passions.)

BUFFON.

See the Paris Edition of his Natural History, Vol. xi. p. 534.

The Count de Buffon has attacked Phyſiognomy in a moſt plauſible manner; but his remarks are deſtitute of ſound truth, and conſequently his oppoſition cannot be thought formidable. This author, the ornament and the pride of French literature, has declared his diſbelief of my favourite ſcience; but his fame, rather than his arguments, have impoſed on many: he certainly knew how to obſerve and appreciate, with great exactneſs and ſagacity, both the perfections and imperfections of human nature: he made national characters and national phyſiognomies his peculiar ſtudy; therefore what more could be advanced to diſgrace the ſcience than that Buffon ridiculed it!

This great author, however, gave *arbitrary deciſions*: and when a man of his reputation judges of a ſcience in that manner, I think I may again pronounce, without heſitation, that his weight in the ſcale may be eaſily overbalanced. Of this let the reader of good ſenſe judge from the following extract:

"As all the paſſions are movements of the ſoul, moſt of them "relative to the impreſſions of the ſenſes, they may be expreſſed "by the movements of the body, and eſpecially by thoſe of the "face: it is poſſible to judge of what paſſes in the interior by "the action of the exterior, and, from inſpection of the changes "of the face, to diſcover the true ſituation of the ſoul." Here my author admits of Pathognomy! "But the ſoul having no "ſhape which can be relative to any material form, it is not poſſible "to judge of it either from the figure of the body, or from the form "of the face."

Here I muſt beg leave to interrupt Mr. de Buffon. Unleſs I greatly miſtake, it might, with equal propriety, be ſaid, "But "as the ſoul has no movement." I take this term in the ſame *phyſical* ſenſe which here belongs to the word *form*, and I ſpeak

of a *movement* in virtue of which the ſoul could quit one place and tranſport itſelf into another: *it is wholly impoſſible to form a judgment of it, from the movement of the body, or from the muſcles of the face.*

" A deformed body may contain a very exalted mind," reſumes Mr. de Buffon. Can any perſon poſſeſſed of common ſenſe, or common humanity, doubt this? But it does not follow, that *every* face conformed badly, without diſtinction admits of all kinds of capacities, intellectual faculties, and talents, becauſe *certain* badly formed bodies *may* contain genius and talents; nor muſt it from thence be inferred, that there is not any *body* badly formed which poſitively excludes theſe qualities. For inſtance, viſit an hoſpital of lunatics.

Every well proportioned and elegant form is not always poſſeſſed by a luminous mind, or a virtuous ſoul; neither is the deformed object, without exception, either ſtupid or vicious.

Why is the great naturaliſt ſo ready to beſtow on Engliſhmen more *penetration* than he will allow to the Laplanders? and why will he undertake to decide this queſtion by a ſingle glance of the eye? But let him be his own confutor.

" We ought not," ſays he, " to form a judgment of either " the good or bad diſpoſition of any one from the features of his " face, for theſe features have not any affinity to the nature of " the ſoul, nor any analogy whereon to reſt either reaſonable or poſſible conjectures. It is *clearly evident*," ſays he, in a fine ſtrain of reaſoning! " that the pretended diſcoveries in Phyſiog- " nomy cannot reach farther than a *gueſs* at the movements of the " mind by thoſe of the eyes, face, and body; that the form of " the noſe, mouth, and other features, has as much connexion " with the form of the ſoul, or the diſpoſition of the perſon, as " the *length* or *thickneſs* of the *limbs* has with *thought*."

Notwithſtanding the high authority from whence this aſſertion is made known, I ſhall not heſitate to ſay, that the length and thickneſs

thickneſs of the Limbs have undoubtedly *ſome* connexion with Thought. Are there not maſſes of bones, and redundance of fleſh, wholly incompatible with much vivacity of ſpirit? And are there not certain dimenſions and forms of limbs which diſtinctly announce, independently of action, great delicacy of judgment, and great facility of conception?

"Will a man whoſe noſe is handſomely formed have more wit "on that account? or will he be leſs wiſe having ſmall eyes and "a great mouth? *It muſt be acknowledged, then,* that ALL which "Phyſiognomiſts have advanced, is wholly void of truth, and that "the inferences they draw from their pretended metopoſcopical "obſervations, are laughably chimerical."

It is rather extraordinary, that Mr. de Buffon ſhould ſo confidently aſſure himſelf that ALL his objections againſt the ſcience *muſt be acknowledged!* Can a concluſion, drawn without any regard to premiſes, be received as proof? He gives us a *deciſion* which he has pronounced without poſſeſſing ſufficient knowledge of the *cauſe:* for is it poſſible to write ſo decidedly on a ſubject, which a man has not carefully and minutely examined! Is it conſiſtent to connect things ſo diſtant as Metopoſcopy and Phyſiognomy, two diſſimilar ſciences, and then to reject them both as having no foundation?

Becauſe it favours—among ſome perſons—of inſanity to endeavour to foretel diſeaſes and marriages, friendſhip and hatred, and the general events of futurity, from the planetary lineaments of the forehead; muſt he, too, be inſane who heſitates not to ſay, that one forehead announces more capacity than another; that, for inſtance, the forehead of the Apollo indicates more wiſdom, reflection, ſpirit, energy, and ſentiment, than the flat noſe of a Black?

It would alone be ſufficient to demonſtrate the error of Mr. de Buffon, by inſpecting a ſeries of foreheads, eyes, noſes, and mouths; indeed, nothing could be more eaſy than to confute him

by his own writings, by what he ſays on the difference of animal phyſionomies and on national faces.

I muſt own, that, *formerly*, it was common to confound phyſiognomy with metopoſcopy: and almoſt all the ancient authors who have written on this ſubject, were alſo chiromancers. Though their authority might miſlead the illiterate, what excuſe, what apology is there for ſo great a man as Buffon, who has amalgamated two things ſo widely different, who has comprehended in one proſcription, truth and falſhood, as conjuring pretenſions, and a ſcience, the truth of which every rational being can atteſt!

Who would give himſelf the trouble, even ſo much as to quote, to read, or to name, the perſon who affected to believe that he could trace in the mouth or the eyes of a Baſchkir, or a native of the Terra del Fuego, the traits of a luminous mind? On the promiſe of the phyſionomies of theſe ſavages, who could hope to ſee a ſingle ſentence written with that elegance ſo much admired throughout all the numerous volumes of Mr. de Buffon? That great Author himſelf would be ſhocked at the vile compariſon, at the ridiculous idea: and yet he ſo far loſt his dignity of thought, as to propoſe the queſtion—"Whether a man will be leſs wiſe becauſe he has a wide mouth?"

The only effectual mode of obtaining real truth, is to apply a general maxim to particular caſes: I therefore wiſh to know, To what could the application of our Author's propoſitions lead?

ADDITION.

THOUGH the immortal writings of Buffon preſent us, in many *other* reſpects, with truths clearly perceptible, ideas truly ſublime, and beauties inimitable; yet every page of my Lectures contains a refutation of thoſe paſſages which I have quoted from his works. But his having ſupported an opinion which numerous experiments have proved to be erroneous, ſhall not influence me in that high eſteem which I muſt always have for him. I muſt yet, however,

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however, beg leave to oppoſe ſome random examples, which, without much trouble, I could increaſe to an almoſt incredible number.

ABRAHAM VON DER HULST—*and* A MAN SAGE, PROFOUND, AND CLEAR-SIGHTED.—*See the oppoſite Plate.*

The face of Abraham von der Hulſt has nothing to diſtinguiſh it in a particular manner; the expreſſion of its features is not ſtrikingly marked, and it is much leſs characteriſtic in general than every one of the three heads which follow.

No connoiſſeur, however moderate his abilities, will affirm that this is the phyſionomy of an ordinary man; the forehead, although little of it can be ſeen, is above mediocrity: the eyes are not inferior; and the noſe is entitled to the ſame rank, although it does not indicate ſtrong ſenſe, and poſſeſſes nothing ſignificant or ſtriking.

A common phyſionomiſt cannot fail to diſcover in this portrait, characters of remarkable activity and energy: he will draw his concluſions from the contour which reaches from the forehead down to the chin, from the hair, and, particularly, from the ſpace between the eye-brows. The mouth, indeed, deſerves little notice; for its expreſſion is too vague, and the drawing very deficient.

The face of the MAN, SAGE, PROFOUND, AND CLEAR-SIGHTED, is infinitely more characteriſtic than the one of which I have juſt been ſpeaking. It announces a turn of mind widely different, in ſpite of its great calmneſs, and unanimated features.

In the eye-lids, the noſe, the mouth, and in the exterior contour of the head, a man ſuch as he is entitled in the preceding paragraph may be clearly perceived.

Is this man of middling capacity, ſuperficial; or inconſiderate? Could the penetrating eye of Buffon—or indeed any other eye—

lead to the ſuſpicion, after theſe ſimple contours, after theſe lineaments, after the form of the whole, and of every ſeparate part? No, impoſſible!

N° 1, PORTRAIT OF LOUDOVICUS DE DIEU; AND, N° 2, OF ROBERT JUNIUS.

The form and bony ſubſtance of theſe two oppoſite faces, preſent the moſt obvious and ſtriking differences; and they will ſerve as a farther teſtimony of the poſitive ſignification of every feature of the phyſionomy, of every form of head, of the contour of every part, even ſeparately conſidered.

It is impoſſible for any perſon to imagine that two Faces, ſo diſſimilarly modelled, can have any ſimilitude in reſpect of character? In No. 1, all the figures, and almoſt the contour of the noſe alone, I might ſay, indicated a mind more firm and more penetrating than the head of No. 2.

This laſt, indeed, is not without ſome ſhare of penetration; but the ſimple contour of the eye-lids diſcovers, at the ſame moment, more fire, and leſs reflection: every thing has the impreſs of an impatient activity, eagerly preſſing to purſue buſineſs, carrying it on with an impetuoſity, and precipitating it to an iſſue, without ſubmitting to time for conducting it to maturity.

Compare the two *noſes*, and that will be ſufficient: after that is done, neither the immortal Buffon, nor any common mortal, will aſſign to ROBERTUS JUNIUS that prudence, and that firmneſs of mind which ſo conſpicuouſly marks the phyſionomy of Ludovicus de Dieu.

LECTURE

LECTURE III.

IV. DETACHED OBSERVATIONS, FROM A GERMAN MEMOIR; WITH REMARKS by THE AUTHOR.

"TRUE genius gives birth to warmth and ſenſibility of "temperament." Invert this propoſition, and it would equally hold good. "It agrees not with a phlegmatic or a cold diſpoſi-"tion; for all its propenſities, and its movements, are ſwift, "and violent, hurried to the extreme."

This is by no means a general rule; for the phlegmatic is as neceſſary to genius as the choleric temperament: nor does one of theſe temperaments of itſelf conſtitute genius; the union of both is eſſential to compoſe it.

It is the concourſe of fire and water that determines the *irritibility of the nerves*, on which every thing reſts. It not unfrequently occurs, that the moſt ardent perſons are wholly without ſenſibility and genius, and nothing will be hazarded by affirming, of a man always on the point of boiling over—That he will never be ſuſceptible of the true enthuſiaſm of genius.

Abſolute phlegm is certainly not more conducive to it : but yet experience aſcertains that this ſame phlegm which ſecures us from numberleſs things by which another is affected, does not hinder our ſometimes attaching ourſelves, in a very feeling manner, to a *particular object*, which has not met the general attention.

Impelled towards this ſide, the moſt phlegmatic of human beings feels the impulſe of genius, and is, to a certain degree, under the influence of inſpiration. I am perſonally intimate with men who are always fertile in new and original ideas, and yet exceſſively cold in their temperament. To refuſe them genius, therefore, would be unjuſt; and it would alſo be equally abſurd, to conſider genius as the concomitant of a lively and ardent character.

Of itſelf, *coldneſs* is no more inconſiſtent with genius, than *warmth* is the infallible indication of it. The junction of theſe two extremes is not competent of itſelf, perhaps, to conſtitute genius : this divine ſpark is probably ſtruck from the colliſion of the Four Temperaments, acting upon and irritating each other reciprocally.

* * *

" The joys and miſeries of men in low ſituations, do not reſem-
" ble the pleaſures and the ſufferings of men of genius. The
" latter feel with a nicety of which the others have no concep-
" tion."

Things within the limits of genius cannot be conceived ; the *effect* of it is evidently and palpably before our eyes; it is the *cauſe* which remains concealed, in ſpite of every endeavour to trace it. Neither Genius nor Religion can be *taught** ; every thing

* I do not ſpeak of theology, alone, but of the immediate ſentiment of divine truth ; not of an article of creed gotten by memory ; but I ſpeak of that *ſublime* faith which conveys to us the poſitive aſſurance of a future exiſtence.

that

that is of a *divine* nature muſt be *felt* : neither by mental efforts, nor by demonſtration, can we acquire faith : the properties and the eſſence of genius is juſt as little likely to be conceived or diſcuſſed. To diſcuſs its productions, to aim at an explanation and a proof of what marks them, is to attempt a demonſtration of that *which is*. By a cold analyſis you cannot render the beauties of a phyſionomy perceptible to him who had not before felt them. Certainly, he is not a man of genius who declares himſelf the champion of genius.

Our modern critics have not been able to preſcribe a ſingle one of the ſtrokes of genius which abound in SHAKESPEAR and MILTON, notwithſtanding all their precepts, rules, and captious criticiſms.

The man without genius will never acquire the feelings of him who is in poſſeſſion of it ; a human being, born totally blind, might as eaſily form a true conception of light.

That which marks the phyſionomy of a man of genius, which conſtitutes the originality of it, is often a certain undeſcribable ſomewhat, neither to be defined nor explained, attracting or repelling us. To feel it, to receive its impreſſions, our organs muſt be *capable* of being affected by it : and hence it always eludes the pencil of the ableſt artiſts.

" A ſanguine and ſparkling temperament is favourable to ge-
" nius, it gives to the character vivacity and ſprightlineſs. But
" though a lively and gay humour be not incompatible with
" genius, I think, notwiſtanding, that a gentle and ſublime melan-
" choly is one of the moſt deſtructive and infallible marks by
" which it makes itſelf known. In reality this diſpoſition is its
" inſeparable companion." Call it the mother of genius without heſitation. " It gives to the radical character a tint of gravity
" and recollection which predominates over and reſtrains the na-
" tural gaiety.

EXTRACT

* * *

V. EXTRACTS FROM NICOLAI.

I.

"Irregularity and viciousness in a form may result equally "from external and internal causes; regularity only proceeds "from a true agreement between the causes which operate both "inwardly and outwardly. Hence is it that the *physiognomy* "displays the *good* rather than the *bad side* of the *moral* "*character*."

Those moments, however, ought to be excepted, when we are impelled by evil passions.

II.

"The end of the Physiognomist is not to guess merely at the "individual's character; but his aim is to acquire a general "knowledge of characters."

This is saying, that he applies himself to the investigation of general signs for every kind of faculty and sensation; but his duty, afterwards, is to place to the individual those general signs, without which these would be of no use to us; the greater part of our relative situations putting us in the case of treating from particular to particular.

III.

"From year to year, were you to draw the portrait of one "and the same person who was well known, you would have it "in your power to make comparisons which would afford great "aid to Physiognomy."

It

It would be ſtill requiſite to confine yourſelf to ſilhouettes, or figures in plaſter, for it would be difficult to meet with a deſigner capable, as Obſerver and Phyſionomiſt, to catch and afterwards to convey all the different ſhades of theſe changes.

IV.

" In his reſearches, the Phyſionomiſt will remember to enquire, " above all, How far the man he is ſtudying is capable of the " impreſſion of the ſenſes? In what manner he contemplates and " obſerves the world? what are the amount of his faculties, and " the uſe to which he is able to appropriate them."

V.

" That vivacity of imagination, added to that rapidity of per- " ception which are indiſpenſably neceſſary to the Phyſionomiſt, " of courſe ſuppoſe other intellectual faculties, which he ought " to uſe with great circumſpection, that the reſult of his obſer- " vations may be properly applied."

I do not deny this; but he will ſcarcely run into an error if he is cautions in explaining his ſenſations by undoubted ſigns; if he is in a condition to characteriſe every faculty, feeling, and paſſion, by the general ſigns which are adapted to them. Thus his imagination will aid him to catch the reſemblances with more propriety, and indicate them with more preciſion.

* * *

VI. MAXIMUS DE TYR.

1. *From Philoſophical Diſcourſes.* NO. VI.

" Nothing that can be conceived approaches nearer to the " almighty DIVINITY, no being has a greater reſemblance to " God,

" God, than the human Soul. It would be unworthy of reaſon to " ſuppoſe that God ſhould have purpoſed to incloſe an exiſtence " ſo much like his own in a deformed body. He has, on the con- " trary, adapted this body to be the commodious dwelling of an " immortal ſpirit. He has willed that it ſhould move with eaſe; " it is the only terreſtrial being which erects its head towards " heaven; the one whoſe ſtature is the moſt majeſtic, the beſt " proportioned, the moſt beautiful. Nothing exceſſive is found " in his bulk; nothing alarming in his natural force. Under an " unwieldy load he never ſinks; immoderate levity never over- " turns his equilibrium. He reſiſts not the touch by unyelding " hardneſs; his coldneſs impels him not to crawl on the ground; " his warmth is incapable of exalting him into the air; the looſe " texture of his parts obliges him not to ſwim; never is ſo he ra- " venous as to ſate his appetite on raw fleſh, nor never ſo feeble as " to be driven for exiſtence to the herbs of the field: in fact, " he is properly conſtituted for all the various functions which " he ought to exerciſe.

" He is amiable to the good, formidable to the wicked; he is " ſhewn to walk by Nature, to fly by Genius, and to ſwim by " Art.

" The earth he cultivates, and is recompenſed and nouriſhed " by the fruit of it, which is the produce of his labour.

" His colour is not unpleaſing; his limbs not unſolid; his " countenance not ungraceful; his beard not unbecoming.

" Under ſuch a form of body, the Greeks repreſented and " worſhipped their gods.

Would to God that I poſſeſſed the talent of eloquence—that I could command an aſcendancy over the minds of my readers—to transfuſe into them the ſupreme delight which I experience in contemplating the fearful, the wonderful, ſtructure of the human frame!

O that

O, that I was not deſtitute of the power of collecting expreſſions the moſt energetic, from all the languages of the earth, to fix the attention of men on their fellow creatures, and thus bring them back to themſelves!

Were I impelled by leſs powerful motives—did I not furniſh ſomething towards the completion of this great deſign; I ſhould advance the foremoſt to throw contempt on my own work; I ſhould conſider myſelf not worthy of pardon, for having dared to undertake ſo painful a taſk. There never will be an author by vocation, if mine is not decided.

The wiſdom and the goodneſs of the CREATOR, is retraced to me in the ſlighteſt trait, the leaſt inflection of the face. I am plunged into a delicious reverie by every new meditation; and when I awake, the felicity of being *a man*, is the firſt congratulation which riſes in my mind.

I always acknowledge the omnipotent hand of God, on obſerving the ſmalleſt contour of the human body, much more the whole; on inveſtigating the minuteſt part, much more the complete ſtructure of the fabric. Wrapped up in this ſtudy, my heart catches fire, and I am no longer in a condition to dive to the bottom of theſe *divine revelations* with that calmneſs which the ſubject demands; I am overcome by a kind of religious horror, and my homage ſeems to be neither ſufficiently pure, nor ſufficiently reſpectful: I endeavour in vain to expreſs my admiration; words are wanting, and even ſigns.

Almighty and incomprehenſible JEHOVAH! who haſt ſhewn thyſelf in thy works, what then is this veil which blinds our eyes, and which prevents our obſerving what is ſo very clearly before us? When will the viſible diſcover to us the inviſible? when ſhall we find our fellow-men in ourſelves, and ourſelves in our fellow-men? How is it poſſible not to trace and to acknowledge God in what we are, and in every thing that ſurrounds us.

"Imagine

" Imagine to yourſelves a tranſparent brook which has over-
" flowed the plain ; the flowers which enamel it are hid under the
" waters, but penetrate the ſurface.—This is the emblem of an
" exalted ſoul, placed in a beautiful body ; you obſerve it ſhining
" through the cover which enfolds it, outwardly it diſplays itſelf,
" and diffuſes its luſtre.

" A young, well-conformed body, is as a tree in bloſſom, ſhort-
" ly expected to yield the moſt delicious fruit. The early beau-
" ties of the perſon are the harbingers of a ſoul, adorned with
" virtues, which are haſtening to ſhine in all their ſplendor—juſt
" as the glowing dawn precedes the riſing of the ſun, and
" promiſes a fine day."

* * *

VII. FROM A GERMAN MANUSCRIPT.

" Between the face of man and woman, there is as much
" affinity as there is between manhood and youth.

" By experience we are certain, that the harſhneſs or delicacy
" of outlines is in proportion to the vivacity or gentleneſs of the
" character.

" This is a new proof that nature has inveſted her creatures
" with forms correſponding to their complexion.

" It is impoſſible that theſe extefnal ſigns ſhould eſcape a mind
" ſuſceptible of feeling : we ſee children, accordingly, manifeſt a
" decided averſion for a perſon that is deceitful, vindictive,
" treacherous; while they cleave eagerly to one that is affable and
" gentle, even without knowing any thing of him.

" The reflections that reſult from this ſubject, preſent three
" different cauſes—Colour, Lineament, and Mimicry.

" Generally

" Generally ſpeaking, White charms the eye ; gloomy and " unpleaſant ideas are excited by Black : this difference of im- " preſſion proceeds from the natural averſion we have to darkneſs " and from a joyous ſenſation which is infuſed into us by light, " and every thing that has a tendency towards it. For this the " animals have a predilection ; they are attracted by light and " fire.

" Light procures for us an exact knowledge of objects ; it af- " fords nouriſhment to the mind ; which is ever intent on new " objects and new diſcoveries ; we are enabled, by it, to ſerve our " neceſſities, and to eſcape from ſurrounding and imminent " dangers.

" THERE IS THEN A PHYSIONOMY OF COLOURS ; compoſed, " on the one part, of pleaſing, on the other of offenſive."

The reaſon why ſome are particularly pleaſing, and others equally offenſive, is becauſe every colour is the effect of a cauſe which has ſome relation to us, which is conſiſtent or repugnant to our character.

Colours produce relations between the object from which they proceed and the ſubject which reflects them : they are thus not only individually characteriſtic, but they become ſtill more ſo from the agreeable or diſagreeable impreſſion which they occaſion.

A new field of ſpeculation is thus opening to us ; a new ray of truth, clear as the meridian ſun-beam, declares that—

ALL IS PHYSIONOMY—EVERY THING HAS A REFERENCE TO PHYSIONOMY.

" There is a ſignification in *every part of the body :* in the com- " bined whole, therefore, is that aſtoniſhing expreſſion which en- " bles us to form a prompt and unerring judgment of every " object. Hence it is, to produce only the moſt ſtriking in- " ſtances ;

" ſtances ; hence it is, that, at firſt ſight, no one will ſcruple to " pronounce the elephant a very ſagacious animal, and the fiſh " very ſtupid one.

" But to go ſomewhat more into detail. As far as the root of " the noſe, the upper part of the face is the ſeat of thought, the " ſpot where projects and determinations are formed. To diſ- " cloſe them is the duty of the under part of the face.

" A remarkably prominent noſe, and an advancing mouth, in- " dicate a great chatterer, a preſumptuous man, who is heedleſs, " raſh impudent, and knaviſh. In general, theſe traits indicate all " the faults which form boldneſs in enterprize, and alacrity of " execution."

This is written in the taſte of the ancient phyſionomiſts ; the deciſion is too vague and too keen.

" The expreſſion of irony and diſdain is contained in the noſe ; " the ſign of effrontery and not unfrequently of menace, is " marked by *an upper lip turned upwards*. A vain-glorious and " ſtupid being is indicated when the under-lip projects.

" Still more expreſſive do theſe ſigns become, by the manner of " bearing the head, whether it be raiſed aloft with a haughty air, " or whether it conveys inſolent looks in every direction, Diſ- " dain is marked by the former of theſe attitudes, in which the " noſe efficaciouſly concurs. The other geſture is the eſſence of " audacity, and at the ſame time decides the play of the under- " lip.

" When the under part of the face recedes, on the other hand, " it indicates a man diſcreet, modeſt, grave, reſerved ; his faults, " falſhood and obſtinacy."

The author, here, is too poſitive ; for a prominent chin oftener promiſes cunning, than a chin that retreats. In the phyſionomy of an enterprizing man, the latter is ſeldom to be found.

" Gravity

'Gravity is announced by a ſtraight noſe; its inflections, a 'character noble and generous*. An upper-lip flattened upon the 'teeth, and which ſhuts badly, is a mark of timidity; an under-'lip of the ſame form indicates a man circumſpect in his 'words.

'Having thus far treated of the Face, as to its *length*, let us next 'take its breadth into conſideration.

'It preſents two general ſpecies in this point of view. In the 'former, the cheeks deſcribe two ſurfaces nearly equal; the noſe 'riſes in the middle as an eminence; the opening of the mouth 'produces the effect of a cut extended in a ſtraight line, and the 'curve of the jaws is faintly marked.

'The breadth of the face, with ſuch dimenſions, is always diſ-'proportioned to its length; for which reaſon it aſſumes a heavy, 'lumpiſh air, which, in all reſpects, ſuppoſes a mind contracted, a 'character fundamentally obſtinate and inflexible!

'The ridge of the noſe, in characters of the ſecond ſpecies, is 'ſtrongly marked; on both ſides all the parts form among them-'ſelves acute angles: the bone of the cheek does not appear; the 'corner of the lips retire, and likewiſe the mouth, unleſs it be 'concentrated in an oval aperture: laſtly, the jaws terminate 'toward the chin in a ſharp point.

'A mind more acute, more crafty, and more active, is promiſed 'by faces thus conformed, than by thoſe of the preceding claſs. 'The *extremes* of a phyſionomy of the firſt claſs would preſent 'to my eyes the picture of a man filled with the moſt inordinate 'ſelf-love: thoſe of the ſecond would diſplay a heart the moſt 'upright, and at the ſame time the moſt generous, impelled for 'humanity with an ardent zeal.

* This will only hold good in delicate phyſionomies.

'In nature, I am well perſuaded, that *extremes* are rarely met 'with; but, navigating in a ſea of which little is known, theſe 'muſt be our guides, and ſerve us as lights. The tranſitions 'which nature obſerves in all her works, in that caſe make them-'ſelves more perceptible, and recal us to proper bounds.

'In purſuing my hypotheſis of proportions, I truſt I am able to 'apply it to nature in its combination. A ſhort neck, a broad back, 'and broad ſhoulders, ſuppoſe a broad face. Men of this deſ-'criptionare intereſted, ſelfiſh, and poſſeſs not the moral feeling.

'A long neck, narrow and bending ſhoulders, and a ſlender 'form, indicate a face narrow and long. From perſons of this 'ſort I ſhould expect more integrity and diſintereſtedneſs than 'from the preceding, and more of the ſocial virtues in gene-'ral.

'According to our education, and to the nature of the events 'which occur, our features and our characters undergo great 'changes. This is the reaſon why phyſiognomy cannot give a 'juſt account of the origin of the features, or plan their ſignifi-'cation for the future: it is after the face itſelf, and independent-'ly of all unforeſeen alteration, that it ought to determine what 'ſuch a man is capable of being. At moſt, the phyſiono-'miſt will take upon himſelf to add:

"Such will be the influence exerciſed over him by reaſon, ſelf-"love, and ſenſuality; from the inflexibility of ſuch a perſon, no "change is to be hoped; while the ſoft and pliant temper of this "other may impel to yield and relax."

'Theſe modifications develope the reaſon why ſo many perſons 'ſeem born for the condition in which they are placed; even 'when they have been ſo ſituated, by chance alone, againſt their 'wiſhes.

'Theſe modifications alſo account for the impoſing, ſevere, or 'pedantic air of a Prince, a Gentleman, or Superintendant of a houſe

'houſe of correction; the dejected and grovelling air of the Sub-'ject, Domeſtic, and Slave; the ſtarched and affected manners of 'a Coquette.

'The repeated impreſſions made upon the human character by '*circumſtances*, are infinitely more powerful than thoſe implanted 'by nature.'

This, however, will be only in the eyes of the obſerver of experience who devotes his attention rather to the moveable than to the ſolid parts of the phyſionomy.

'Equally true it is, that one may eaſily diſtinguiſh a man *natu-'rally mean and contemptible* from him who has been reduced 'by misfortune to a ſervile condition; an Upſtart, raiſed above 'his equals by fortune, from a Man of Great Talents elevated 'above the herd by nature.'

None are *naturally* mean and contemptible, but ſome will diſgrace themſelves much ſooner than others in certain circumſtances.

'A man completely mean, will diſcover himſelf in a ſtate of 'ſlavery, by an open, wide mouth, under-lip projecting, or a noſe 'wrinkled: in all theſe features you will diſcover a declared void. 'If he hold an eminent ſtation, you will trace the ſame features in 'him, but indicating arrogance and ſelf-ſufficiency.

'A truly Great Man declares his ſuperiority by an aſſured and 'open countenance; his character, compoſed of moderation, will 'be indicated in beautifully cloſed lips. Even reduced to ſervi-'tude, in his downcaſt eyes you will obſerve the pangs which oc-'cupy his ſoul; to ſtifle unavailing murmurs, he will ſhut his 'mouth.

'If theſe different cauſes produce permanent impreſſions, extra-'ordinary emotions of ſoul likewiſe ſtamp tranſitory effects on 'the phyſionomy. In truth, theſe are more forcibly marked than

'the features would be in a ſtate of reſt; but they are not the 'leſs determined by the primitive nature of thoſe features, and 'you will readily diſcover the differences of moral character, on 'comparing ſeveral faces agitated by the ſame paſſion. For in- 'ſtance, the anger of an unreaſonable man will provoke nothing 'but laughter; and that of a ſelf-conceited perſon will burſt 'out furiouſly. But a generous mind, when rouzed, will ſtrive 'only to repreſs his adverſary, and ſhame him out of his in- 'juſtice, and a beneficent heart will mingle a ſentiment of af- 'fliction with his reproaches, and endeavour to bring the aggreſſor 'to repentance.

'Querulous and noiſy will be the ſorrow of a vulgar mind; 'tireſome and diſguſting that of a vain man. A tender heart 'melts into tears, and communicates its anxiety. A man grave 'and ſerious, ſhuts up all his feelings in his own breaſt; but if 'his face ſhews a troubled mind, the muſcles of the cheeks will 'be drawn back toward the eyes, and the forehead will not be 'wholly without wrinkles.

'In a ferocious mind, Love is blunt, rough, and ardent; in 'a ſelf-complacent perſon this tender paſſion is diſguſting; and 'manifeſts itſelf by a certain twinkling of the eyes, by an af- 'fected ſimper, by contortions of the mouth, and by dimpling 'of the cheeks.

'An air of languiſhment will expreſs the tenderneſs of a man 'of exceſſive ſenſibility; his humid eyes and contracted mouth, 'will render him a complete ſuppliant.

'In ſhort, the Man of Senſe will mix a certain degree of 'gravity even in his amorous interchanges; on the lovely object 'of his choice, he will fix a ſteady, though not an unpleaſing 'look; he will ſpeak that only which he feels: of this we may 'be convinced by obſerving his open forehead and the features 'of his face: the ſenſations of a ſolid mind do not appear in 'ſigns of violence; but grimaces characteriſe thoſe of a vulgar 'perſon;

'person; these grimaces, however, are not adapted to the school 'of the Artist. The Physiognomist and the Moralist will, yet, 'make a dexterous use of them, as a caution to youth not to 'indulge in vehement emotion.

'We are interested and affected, by the sensations of a Bene-'volent Heart, and respect is even sometimes inspired by them. 'The sensations of the Wicked Mind, are terrible, odious, or 'ridiculous.—Emotions, frequently repeated, leave such deep 'impressions, that they often resemble those of nature, and it 'may in this case be firmly concluded that the heart is prepared 'to receive them.

'The observation just made, shews how useful it is to render 'the spectacle of afflicted humanity familiar to the sight of 'young persons, by taking them sometimes to the gloomy, 'solemn room, of a dying mortal.

'Frequent commerce, and intimate connexion, between two 'persons, assimilate them so, that their humours, as it were, 'become fashioned in the same mould, and their *physiognomy* and 'tone of voice obtain an analogy. Examples of their sort are 'without number.

'Almost every one has his particular gesture. Could you 'surprize a man in his favourite attitude, and have time enough 'to delineate him in that attitude, what further proof could be 'needed of every particular relating to his whole character!

'Were it practicable to represent successively, and with exact-'ness, *all* the movements in *every* individual, precisely the same 'thing would occur.

'In a man of vivacity, these movements would be greatly 'varied, and equally rapid; in a cold and sedate temperament, 'they would be more uniform and austere.

'Let us ſuppoſe that a collection of individuals, drawn after an 'ideal manner, would greatly promote the knowledge of man, 'and in conſort become a SCIENCE OF CHARACTERS; yet do I 'not know that it is the leſs certain that the collection of all the 'changes of the face of the ſame perſon would, on that account, 'preſent us with the hiſtory of his heart. For example, we 'ſhould there ſee, on one ſide, to what a degree the character of 'a man without cultivation is at once timid and preſumptuous; 'and on the other, how far it is poſſible to form him by the aid 'of reaſon and experience.'

'To compare Chriſt inſtructing the people—aſking of the 'Jews, *whom ſeek ye?*—In the garden of Gethſemane in an 'agony—lamenting over the fate of Jeruſalem—expiring on the 'croſs—to compare theſe ſeveral great circumſtances attentively, 'what a ſchool for a young man! The ſame God-Man would 'be apparent in every different ſituation; the ſame traits of a 'miraculous power, of a more than human reaſon, of a truly 'divine gentleneſs.

'How intereſting and improving it would be to compare 'King BELSHAZZAR in the height of mirth and jollity at the 'commencement of his feaſt, a little afterwards turning pale 'with horror at the appearance of the hand-writing on the wall, 'the ſentence of his fate!—CESAR'S mirth with the pirates who 'had captured him—at the ſight of Pompey's head diſſolving 'into tears—ſinking under the ſtrokes of his aſſaſſins, while 'caſting on Brutus a look expreſſive of tenderneſs: *Et tu 'Brute!*

'If *feeling* decidedly exerts its influence on the organs of voice, 'muſt there not be a primitive tone for every individual, uniting 'all the other tones of which his voice is ſuſceptible? And this 'primitive tone muſt be that which we uſe in our moments of 'tranquillity, and in our common converſation: in a ſtate of 'reſt, the face contains the principle of all the traits which it 'can adopt.'

'A Mu-

'A Muſician of ability, therefore, ſhould apply himſelf to 'collect, claſs, and mark theſe different tones; after which 'we ſhould be enabled to exactly indicate the natural ſound 'of voice belonging to every face, excepting thoſe differences 'which ariſe from a vitiated conformation, and from general 'diſeaſe.

'The uſual indications of a weak voice are tallneſs of ſtature 'and a flat cheſt. This idea, which is much eaſier conceived 'than executed, occurred to me in reflecting upon the infinite 'variety with which I hear the monoſyllables Yes and No pro-'nounced every day.

'The tone in which theſe words are pronounced will always 'be different, whether uttered in an affirmative or deciſive ſenſe, 'as marks of joy or ſorrow, jeſt or earneſt; and every one, 'among a variety of perſons who may uſe them to expreſs the 'ſame meaning and the ſame feeling, will yet have his particular 'pronunciation correſponding to his character. His tone will 'be frank or diffident, ſolemn or gay, tender or hard, mild or 'waſpiſh, faſt or ſlow.

'All theſe ſhades are very ſignificant; and they depict the 'ſtate of the mind with the greateſt accuracy.

'Experience having clearly proved, that the moſt profound 'Thinker has ſometimes an air of abſence; the moſt intrepid 'man an embarraſſed viſage; and the gentleſt an appearance of 'anger; that the calmeſt man not unfrequently indicates inward 'diſquietude; is it not practicable, therefore, that an ideal 'repreſentation for every emotion of the ſoul might be eſtabliſhed 'by the aid of theſe acceſſory traits?

'It would certainly be rendering a great ſervice to the ſcience 'of Phyſiognomies; it would tend to raiſe it to its utmoſt capa-'bility of perfection."

LECTURE IV.

THE PRECEDING SUBJECT CONTINUED.

VIII. EXTRACTS FROM HUART.

I.

'THERE are men of ſenſe who ſeemingly are deſtitute of it; 'and, on the contrary, there are ſome who ſeem to be ſenſible, at 'the time they are very ignorant. Others, again, have neither 'the reality nor the appearance; and ſome are endowed with 'the one and the other.'

This manner of obſerving muſt be only taken as *relative*; it is always requiſite to aſk "*To whom* does this appear?" *Appearances* will not miſlead the phyſionomiſt; for, confident that every *appearance* is founded on a *reality*, he examines and ſtudies them with attention.

II.

'For the talents of his father the ſon muſt often pay.'

'This

This remark is certainly juſt; and I have already obſerved, in a previous part of this work, if I am not greatly miſtaken, "That 'an illuſtrious ſon of an illuſtrious father, is very rarely to be 'found.'

III.

'In an exceſſive degree, premature reaſon is the forerunner of 'folly.'

IV.

'There can be no birth without conception.'

Pray, then, do not exact from any one a *fruit* of which he has not received the *germ*. Great will be the importance and the utility of the office of phyſiognomy, if ſhe becomes a ſkilful midwife, and lends her aſſiſtance to minds which have occaſion for it, and adminiſters her aid in proper time.

V.

'When the figure of the head is as it ought to be, when it 'ſeems to be modelled on the form of a hollow bowl, a little flat-'tened on both ſides, and riſing into a protuberance toward the 'forehead and occiput, then it is what it ought to be. Very little 'can be ſaid in favour of the underſtanding, when the forehead is 'too flat, and the occiput has an extenſive declivity.'

The profile of the whole head will be rather circular than oval, even when you have compreſſed ſuch a form on the ſides: it is therefore ſufficient to lay it down as a general rule, that the profile of a well-proportioned head, comprehending in it the prominence of the noſe, will always more or leſs deſcribe the form of a circle; while the noſe being abſtracted, will reſemble the oval.

The

The author aſſerts, 'that a forehead too flat ſays but little in 'praiſe of the underſtanding.' If he means a groſs flattening of the whole ſurface of the forehead, I coincide with him. I have, however, been acquainted with perſons remarkably judicious, whoſe foreheads were as ſtraight as a board, though in the part only which ſurmounts and ſeparates the eye-brows. Effectually to reſolve the caſe in queſtion, revert, in particular, the poſition and curve of he arch of the forehead.

VI.

'Animals who are unpoſſeſſed of reaſon, have much leſs brain 'than man: there would not be enough to fill the ſcull of a man 'of the ſmalleſt ſtature, on reſorting to thoſe of two oxen of the 'largeſt ſize. More or leſs of reaſon is indicated by the ſmall or 'large portion of brain.'

VII.

'There is the leaſt juice in thoſe fruits which have moſt rind. 'A very large head, loaded with bones and fleſh, in general con-'tains very little brains.'

'The operations of the ſoul are clogged by a cumberſome bur-'den of bone, fleſh, and fat.'

VIII.

'The head of a judicious man is of a delicate conformation, 'and ſuſceptible of the ſlighteſt impreſſions.'

This muſt not be conſidered as a rule without many exceptions; it could be applied, at moſt, to *ſpeculative* heads only, even ſuppoſing it to be adopted with particular reſtrictions. A more robuſt bony ſyſtem is required by a *man of execution*. Nothing is more

more rare than a man in whom is centered great ſenſibility and great reſolution. The energy of ſuch characters do not ſo much reſt on the ſoftneſs of the fleſh and hardneſs of the bones, as on the delicacy and elaſticity of the nerves.

IX.

'It is aſſerted by Galen, That a great belly indicates a vulgar 'mind.'

It might, with equal truth, be added, that a fine ſhape announces mental acuteneſs. I little value thoſe axioms that expoſe a man of ſenſe to be ranked, by a ſingle daſh of the pen, in the idiotic claſs. Moſt certain it is, that a great belly is not a poſitive mark of wiſdom; it rather ſignifies a ſenſuality always injurious to the intellectual faculties. However, unleſs it be explained by more certain indications, I cannot purely and ſimply ſubſcribe to the deciſion of Galen.

X.

'The ſmalleſt heads are ſtored with the greateſt ſhare of ſenſe, 'according to Ariſtotle.'

However high the authority of this author, I think he here talks at random: for by one of thoſe accidents which retard or hurry on growth, it often happens that a ſmall head may be found on a great body, and a great head on a ſmall body; but without a more accurate determination, is it to be inferred that a head, great or ſmall, muſt be wiſe or dull on account of its ſize merely?

I certainly ſhould not expect extraordinary wiſdom from a great head, the forehead a little triangular, or the ſcull overburdened with fleſh and fat.—Small heads, of the ſame ſpecies, particularly if round, alſo announce exceſſive ſtupidity, and the brutality

tality of them is the more irkſome, as they have, almoſt without exception, pretenſions to knowledge.

XI.

'A ſmall body with a head ſomewhat too large, and a great body, having a head a little under-ſize, is not to be ridiculed.'

This I will allow, provided the diſproportion be not *much*.

XII.

'Memory and imagination bear the ſame reſemblance to judgment which the Monkey has to Man.'

XIII.

'Unleſs the ſubſtance of the brain correſponds, hardneſs or ſoftneſs of fleſh has no influence on genius; for it is generally underſtood that the brain is frequently of a complexion wholly different from every other part of the body. But it will be a bad ſign of the judgment and the imagination, if the fleſh and the brain both accord in ſoftneſs.'

XIV.

'The Phlegm and the Blood are the humours which induce the ſoftneſs of the fleſh: according to Galen, they engender bruiſhneſs and ſtupidity, being of a nature too watery: the humours which harden the fleſh, on the contrary, are Bile and Melancholy; and they contain the germ of reaſon and of wiſdom: therefore, roughneſs and hardneſs of fleſh are favourable ſigns; ſoftneſs, on the other hand, announces a weak memory, a narrow underſtanding, and a barren imagination.'

Let

Let not *softness* of flesh be confounded with that happy *flexibility* which indicates understanding infinitely more than rough flesh. Never shall *I* be prevailed upon to suffer a rough or leathery flesh pass for the leading feature of sense; nor would I have it be considered, that a soft flesh is indicative of stupidity: but a difference must be noted between *soft* and *lax*, or *spongy*, and *rough* and *firm*.

It is a decided point, that *spongy* flesh denotes stupidity more commonly than *firm*. *Quorum perdura cara est, ii tardo ingenio sunt: quorum autem mollis est, ingeniosi.*—'Persons whose flesh is 'hard are slow of understanding; those are ingenious who have 'soft flesh*.'

What a contradiction! It would, however, appear less so, by translating *perdura* by *leathery* and *rough*, and *mollis* by *tender* and *delicate*.

XV.

'It is requisite to examine the hair of the head, in order to 'know whether or not the constitution of the brain corresponds to 'that of the flesh. It announces a sound judgment, and a hap-'py imagination, if it be black, strong, and rough.'

This is generalizing with a vengeance! At this instant I recollect a man of a weak understanding, whose hair is exactly of this description. *Rough* and *roughness* are expressions which excite unpleasant ideas, and therefore cannot be taken in a pleasant sense.

'Soft and white hair indicate at most a good memory.'

This is not saying enough; for white hair is the characteristic of a delicate organization, which is wholly as capable of receiving the *impressions* of objects, as of preserving their *signs*.

* ARIST. Lib. III.

To

XVI.

'To know precisely whether hair of the first species, in such 'a particular individual, indicates solidity of judgment, or 'strength of imagination, nothing more is necessary than to ob- 'serve his *laugh*: the state and the degree of imagination, is bet- 'ter disclosed by this than any other means.'

I do not scruple in going much farther; I hesitate not to insist that the *laugh* is the touchstone of the judgment, of the qualities of the heart, of the energy of the character; it signifies, pretty clearly, love or hatred, pride or humility, and sincerity or falsehood.

O that I could engage designers, possessed of ability and patience, to observe, and to copy perfectly, the contours of the *laugh!*

A Physiognomy of Laughter would be a valuable elementary book for the knowledge of Man. *It is impossible to be a bad man, and have an agreeable laugh.*

It has been asserted, that our SAVIOUR never laughed; I shall not contradict it—but of this I am confident, that had he never *smiled*, he would not have been man. The smile of JESUS CHRIST, I am confident, expressed brotherly love in all its genuine simplicity.

XVII.

'HERACLITUS says, that the mark of a great mind is a dry 'eye.'

XVIII.

'Persons who are endued with superior understanding, hardly 'ever write a fine hand.'

To

To ſpeak more preciſely, they do not paint like writing-maſters.

* * *

IX. Winkelmann's Reflections on the Works of the Greeks in Painting and Sculpture.

The works of this author are a precious treaſure to the phyſiognomiſt, with relation to characteriſtic expreſſions, and in other reſpects. In the higheſt degree he profeſſes propriety of terms; and probably there does not exiſt a technical ſtyle which better unites *truth* with *preciſion*, *boldneſs* with *nature*, and *dignity* with *elegance*.

1.

'The forehead and the noſe deſcribe a line almoſt ſtraight, in 'the profiles of the gods and goddeſſes. The heads of diſtin-'guiſhed females, preſerved to us by the Greek coins, have all, in 'this particular, a reſemblance, and in repreſentations of this 'kind, it is ſcarcely probable that they permitted themſelves to 'follow an ideal form.

'This conformation, therefore, it may be ſuppoſed, was 'altogether peculiar to the ancient Greeks, as a flat noſe is to the 'Calmucks, and little eyes to the Chineſe.

'This conjecture is ſupported by the large eyes which we 'meet in the ancient Greek ſtatues and medals.'

It is not aſſerted that this conformation muſt poſitively have been general among the Greeks; or rather, certainly it was not, ſince an almoſt innumerable number of medals prove the contrary.

Perhaps

Perhaps there was a time, and poſſibly there may have been countries, where it prevailed: but even on the ſuppoſition that a profile of this had preſented itſelf but once to the genius of art, he would have wanted no more in order to catch it, and impreſs it on the mind. However it might be, it is not the thing which properly intereſts us at preſent; we are enquiring only into the *ſignification* of this form. The more it approaches to the perpendicular line, the leſs it expreſſes of *wiſdom* and the *graces*; the more it retreats in an oblique direction, the more it loſes its air of *dignity* and *grandeur:* and in proportion as the profile of the noſe and of the forehead is at the ſame time ſtraight and perpendicular, that of the upper part of the head approaches likewiſe to a right angle, which is the declared enemy of wiſdom and beauty.

I diſcover, almoſt every day, in the ordinary copies of theſe famous lines of beauty, the expreſſion of a diſguſtful inſipidity, which ſeems repugnant to every ſpecies of inſpiration. I ſpeak only of copies; and it is the caſe, for example, of the Sophoniſba engraved after the admirable Angelica Kauffman. In that figure the extenſion of the hair has been neglected, and the copyiſt has failed alſo in the gentle inflections of the lines, which appear perfectly ſtraight.

Theſe inflections are, in effect, a matter of extreme difficulty: we ſhall reſume the ſubject in the treatiſe on Phyſionomical Lines.

II.

'It was a Venus that diſcovered beauties to Bernini, which he 'would not have expected to find any where but in nature, but 'which he would not have ſought for there, unleſs the Venus had poiated them out to him.'

In my opinion, all the works of art are the medium through which we commonly look at nature. The naturaliſt, the poet, the artiſt, have only a preſentiment of her beauties: their feeble imitations

tions contain only the firſt rudiments of the word of God; but, when aided by genius, we advance with rapidity in this ſublime ſtudy and ſoon are enabled to ſay, *now we believe, not becauſe of thy ſaying, for we have heard him ourſelves.* I likewiſe hope that theſe Lectures may furniſh ſome aſſiſtance to my readers, toward their perceiving wonders in Nature, which, perhaps, but for me, might have eſcaped them, though they were, nevertheleſs, fully diſplayed before their eyes.

III.

'The line which, in nature, ſeparates the *enough* from the *too* '*much*, is almoſt imperceptible.'

It eſcapes all the efforts and all the inſtruments of art; and yet it is of the greateſt importance—like every thing above our reach.

IV.

'The noble ſimplicity and calmneſs of a great ſoul ſuggeſt the 'idea of a ſea, the bottom of which always enjoys undiſturbed 'tranquillity, however ſtormy the ſurface may be.'

This ſublime calm expreſſes itſelf in three different manners; that is to ſay, a face cannot produce this expreſſion, unleſs it unites the three characters which I am going to indicate. Firſt, there muſt be a *proportion* of all the parts, which ſtrikes at the firſt glance, without our being obliged painfully to ſearch for it: this proportion is the mark of a *fundamental calmneſs* and *energy*. Secondly, the *contours* of all the parts muſt neither be perpendicular nor circular; they ought to appear ſtraight, and yet be inſenſibly rounded, to have the air of a curve, and yet approach to a ſtraight line. Finally, there muſt be a perfect *harmony*, and a natural connection between all the contours and all the movements.

V.

'A ſoul as great as Raphael's, in a body as beautiful as his, is 'requiſite, in order to be the firſt among the moderns to feel and 'diſcover the beauties and the merit of the ancient works 'of Art.'

VI.

'A beautiful face always gives pleaſure, but it will 'charm us ſtill more, if it has, at the ſame time, that ſerious air 'which announces reflection. This opinion appears to have been 'that alſo of the ancient Artiſts: all the heads of the Antinous 'preſent this character; and it certainly is not his forehead co-'vered with ringlets which gives him a ſerious air. Beſides, what 'pleaſed at the firſt moment, frequently ceaſes to pleaſe after-'ward: what a rapid glance of the eye ſeized in haſte, diſappears 'before the attentive look of the obſerver: after that there is an 'end of illuſion. No charms are laſting but ſuch as can ſtand a 'rigorous examination; and they gain even by being viewed 'cloſely, becauſe we ſeek to reflect more on the pleaſure which 'they procure us, and to diſcover the nature of it.

'A ſerious beauty never ceaſes to pleaſe, much leſs does it 'ever cloy: we think that it is always diſplaying to us new 'charms.

'Such are the figures of Raphael, and thoſe of the ancient 'maſters. Without having an affected, prepoſſeſſing air, they 'are the moſt happily compoſed, adorned with a beauty ſolid and 'real.

No one, I think, would heſitate about ſubſcribing to theſe re-flections, if inſtead of *charm*, the author had ſaid *greatneſs*. The *charm of beauty*, muſt, of neceſſity, have ſomething prepoſſeſſing and attractive.

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PASSAGES EXTRACTED FROM THE HISTORY OF ART AMONG THE ANCIENTS.

VII.

'Raphael being called upon to paint a Galatea, which is in the 'collection of the palace of Farneſe, wrote to his friend, the ce-'lebrated Count Balthazar Caſtiglione, in theſe terms: *In order 'to make choice of a beautiful form, one muſt have ſeen the moſt beauti-'ful; now nothing being ſo rare as beautiful women, I have made uſe 'of the ideas which my imagination furniſhed.* I will venture to 'maintain, however, that the face of this Galatea is extremely 'ordinary, and that there are few places where you will not find 'more beautiful women.

'Guido, employed on his picture of the Archangel, holds 'nearly the ſame language with Raphael, in a letter addreſſed to 'a prelate of the court of Rome: *It is from among the beauties of 'Paradiſe, it is in Heaven itſelf, that I could have wiſhed to chooſe 'the model of my figure; but ſo high a flight was beyond my power; 'and in vain have I ſought on earth a form which could come up to my 'imagination.* And, after all, the Archangel is leſs beautiful than 'ſome young men with whom I have been acquainted. I am not 'afraid to advance that the judgment pronounced by theſe two 'Artiſts proceeds from a *want of attention on their part, to what is 'beautiful in Nature.* I will even go ſo far as to maintain that I 'have met with faces quite as perfect as thoſe which Raphael and 'Guido have given us as models of a ſublime beauty.'

VIII.

'The cheeks of a Jupiter and of a Neptune are leſs full than 'thoſe of the young divinities: the forehead alſo uſually riſes

'more in the form of an arch,' (that is to say, above the eye-'brows;) 'there results from it a small inflexion in the line of 'the profile,' (near the root of the nose,) 'and the look 'becomes of course so much the more reflective and more com-'manding.' He ought to have said *profound* instead of *commanding*.

IX.

'The great resemblance of Esculapius to his grand-father 'may, very easily, have for its principle, the remark already made 'by the ancients, that the son has frequently less resemblance to 'the father than to the grand-father. This leap which Nature 'makes in the conformation of her creatures is likewise proved by 'experience with regard to animals, and particularly with regard 'to horses.'

X.

'Whatever is *constrained*, is out of nature: what is *violent* 'shocks decency.'

Constraint is the indication of a passion repressed, deeply rooted, and proceeding slowly: *violent* movements are the effect of a determined passion, and whose strokes are mortal.

XI.

'There is no remedy against insensibility.'

The person who is not touched from the first moment, at least to a certain degree, with the character of candour, goodness, simplicity, and integrity, in certain physiognomies, will remain insensible to it for ever. To attempt to awaken such a feeling would be to lose your time and your labour. On the contrary, he will think

think himſelf humbled by your remonſtrances, he will be irritated againſt you, and perhaps become the perſecutor of the innocent man, whoſe defence you had undertaken. What purpoſe does it anſwer to talk to the deaf, or to reaſon with one blind on the effects of light?

XII.

'Michael-Angelo is to Raphael, what Thucydides is to 'Xenophon.'

And the phyſionomy of Michael-Angelo is to that of Raphael, what the head of a vigorous bull is to that of a high-bred horſe.

XIII.

'Forms *ſtraight* and *full* conſtitute the great, and contours 'flowing and eaſy the delicate.'

Every thing that is great, ſuppoſes forms ſtraight and full, but theſe laſt have not always the character of greatneſs. In order to be qualified to judge how far a form is ſtraight and full, it is neceſſary to be at the proper point of view.

'What proves that the ſtraight profile conſtitutes beauty, is 'the character of the contrary profile. The ſtronger the in-'flexion of the noſe is, the farther the profile recedes from the 'beautiful form. When you have examined a face on one ſide, 'and diſcovered that the profile is bad, you may ſpare yourſelf 'the trouble of looking for *beauty* in that phyſionomy.'

A phyſionomy may be one of the moſt noble, moſt ingenuous, moſt judicious, moſt ſprightly, and moſt amiable; the Phyſionomiſt ſhall be able to diſcover in it the greateſt beauties, becauſe, in general, he calls *beautiful* every good quality which is expreſſed

by the ſenſes—but the *form* itſelf will not, after all, be *beautiful* on that account, neither does it deſerve that name, if we would expreſs ourſelves with preciſion.

XIV.

'*Grace* is formed and reſides in the gait and attitudes: it 'manifeſts itſelf in the actions and movements of the body: 'diffuſed over every object, it appears even in the ſweep of the 'drapery, and the ſtyle of dreſs. Grace was worſhipped among 'the antient Greeks only under two names: the one was called '*celeſtial*, the other *terreſtrial*. The latter is complaiſant without 'meanneſs; ſhe communicates herſelf with gentleneſs to thoſe 'who are ſmitten with her charms; ſhe is not eager to pleaſe, 'only ſhe would not wiſh to remain unknown. The other ap-'pears ſelf-ſufficiently independent; ſhe wiſhes to be courted, 'but will not make advances. Too elevated to have much com-'munication with the ſenſes, ſhe deigns to addreſs herſelf only 'to the mind. *The Supreme*, ſays Plato, *has no image*. She 'converſes only with the ſage; to the vulgar ſhe is lofty and 'repelling. Always equal, ſhe repreſſes the emotions of the 'ſoul, ſhe retires into the delicious tranquillity of that divine 'nature, the type of which the greateſt maſters of Art have endea-'voured to catch. She ſmiled innocently and by ſtealth in the '*Soſandra* of *Calamis*: ſhe concealed herſelf with artleſs modeſty 'on the forehead and in the eyes of that young Amazon, 'and ſported with an elegant ſimplicity in the flowing of 'her robe.'

Grace is never repulſive to any one. She repoſes, if I may uſe the expreſſion, on the real or apparent movements of an harmonious whole. The lines which ſhe deſcribes pleaſe *all* eyes. The *great* poſſibly may not be intelligible to every one; it is ſometimes tireſome, oppreſſive; but *grace* is never ſo. Nature, eaſe, ſimplicity, a perfect harmony, an abſolute freedom from every thing ſuperfluous or conſtrained—this is the proper

cha:acter

character of the graces, whether celeſtial or terreſtrial; *an amiable diſpoſition, expreſſed by graceful motions*—this is their attribute.

XV.

'Our way of thinking is uſually analogous to the form of 'our body.'

XVI.

'You find in the phyſiognomies of Guido and of Guercini, 'the colouring of their pictures.'

XVII.

'Nothing is more difficult than to demonſtrate a ſelf-evident 'truth.' Eſpecially in Phyſiognomy.

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X. Thoughts extracted from a Diſſertation inſerted in a German Journal.

Without going into a thorough inveſtigation of this Diſſertation, I ſhall confine myſelf to ſome detached propoſitions, and ſome particular ideas contained in it, the principles of which, true or falſe, appear to me worthy of ſome attention.

I.

'It alledges, that perſons whoſe arched noſe terminates in a 'point are intelligent, and the flat noſe, it is ſaid, uſually ſup-'poſes want of underſtanding.'

This needs to be explained, and without design the explanation becomes next to impossible. The nose may be arched in various ways: are those which the Author means arched lengthwise, or in breadth, and how? Till this preliminary question is resolved, the proposition is as vague, as if he spoke in general terms of the *arch of the forehead.* Every forehead is arched; a great many noses are so too, those of the most intelligent persons, and those of the most stupid. But what is the *measure* of this arch? where does it begin? how far does it go? where does it end?

I allow that a beautiful nose, marked well, and angular, terminating in a point, and bending a little towards the lips, is a certain mark of understanding, provided however, this trait is not balanced by other *contradictory traits.* But it is not exclusively true in the inverse, 'that a flat nose must indicate a want of understanding.'

The form of noses of this kind may, in general, very possibly be unfavourable to understanding; but there are, however, flat-nosed persons remarkably intelligent. I shall resume this subject in the Lecture or the Nose.

II.

'Ought an arched nose,' (supposing, for a moment, that it is the indication of understanding, and that a flat nose indicates the contrary) 'to be considered as a simple passive sign, which 'supposes, at the same time, other causes of understanding? or 'else is the nose itself that cause?

In this case I answer, that the nose is at once the *sign* and *cause*, and the *effect.*

It is the *sign* of understanding, for it announces that quality, and becomes the necessary expression of it. It is the *cause* of understanding, since it determines at least the *degree* and *species* of in-

intellectual power. And, laſtly, it is the *effect*, inaſmuch as it is the reſult of an underſtanding whoſe active faculty is ſuch, that the noſe could neither have remained ſmaller, nor grown larger, nor have been differently modelled.

We ought to conſider not only the form, but the matter; this laſt admitting no other forms but ſuch as correſpond to its nature, and to the ingredients of which it is itſelf compoſed. This matter is, perhaps, the primitive principle of the form. It is upon a certain given quantity of matter that the immortal germ, that the Θειον of man, muſt operate in ſuch and ſuch a manner, immediately after the conception. It is from this moment that the ſpring of the mind has begun to act, juſt as an artificial ſpring receives its activity only from the oppoſing conſtraint.

Therefore, it is, at once true and falſe that *certain* flat noſes are an inſurmountable barrier in the way of underſtanding. It is *true*, for it is decidedly clear that certain flat noſes abſolutely exclude a certain degree of mental faculty. It is *falſe*, for before the *deſign* and the *contours* of the noſe were adjuſted, there was already an *impoſſibility* that it could have been formed differently in the given body, and after the given organization, of which it is the reſult.

The mind, the principle of life, the I—whoſe faculties the Creator had thought proper to reſtrain, wanted the circle of activity neceſſary for forming the noſe into a point.

There is, then, more ſubtility than philoſophic exactneſs in ſaying, ‘ that noſes of this ſort are an inſurmountable barrier in ‘ the way of underſtanding.’

III.

‘ The coincidence which is to be found between our exterior ‘ and our internal qualities, depends not on the exterior form, but ‘ on

'on a phyſical connection of the whole. This relation is the ſame 'with that of cauſe and effect, or, in other terms, the phyſiono- 'my is not only the image of the interior man, but is likewiſe 'the efficient cauſe of it. The configuration and the arrange- 'ment of the muſcles determine our manner of thinking and feel- 'ing.'

I will add, that it is the ſoul which, in its turn, determines this configuration and the arrangement of the muſcles.

IV.

'It has been aſſerted, that a large extended forehead is the 'mark of a profound judgment. There is a very natural expla- 'nation of this. The muſcle of the forehead is the principal in- 'ſtrument of thought: conſequently, if it is narrowed and con- 'tracted, it muſt be incapable of rendering the ſame ſervices as 'when it has a ſuitable extent.'

Without wiſhing to contradict the Author as to his principal poſition, I ſhall only take the liberty to fix his idea ſomewhat more preciſely.

Generally ſpeaking, it is true, if you will, *that the greater or leſs quantity of brain determines alſo the more or the leſs of intellectual faculties.* Animals deſtitute of brain are at the ſame time the moſt ſtupid, and the moſt intelligent are thoſe which have moſt brain.

Man, who by means of his reaſon is exalted above all other animals, has a greater quantity of brain than any of them: hence it might be thought a fair, analogical, and juſt concluſion, *that a judicious man muſt have more brain than one of a contracted mind.*

Nevertheleſs, very poſitive obſervations have demonſtrated, that this propoſition has need of great modifications and reſtrictions, before

before it can be received as true. When the matter and the form of the brain are equal in two perſons, a greater maſs of brain is certainly alſo the ſeat, the indication, the cauſe, or the effect, of a ſuperiority of faculties.

Every thing, then, being equal, a great maſs of brain and a large forehead indicate more ſenſe than a ſmall forehead. But juſt as one is frequently more conveniently lodged in a ſmall apartment, well arranged, than in a ſpacious one, there are, likewiſe, little narrow foreheads, which, with a ſmaller quantity of brain, contain, nevertheleſs, a moſt judicious mind.

I know a multitude of foreheads low, or oblique, or almoſt perpendicular, or even ſlightly arched, which ſurpaſs the largeſt and moſt elevated foreheads in judgment and penetration. I have frequently ſeen thoſe of the laſt deſcription belonging to perſons extremely weak in mind; and, perhaps, it might be laid down as an axiom, 'that a forehead low, compact, and of ſmall extent, 'announces ſenſe and judgment:' though without a determination more preciſe, this propoſition would not, after all, be generally true, nor any thing near it. But what is poſitively certain, is, that you may expect moſt frequently a decided ſtupidity from a large ſpacious forehead, rounded into a hemiſphere: and yet Galen, if I am not miſtaken, and Huart after him, conſider this form as particularly favourable to the faculty of thought.

The more that the forehead, (I do not ſpeak of *ſcull taken altogether*) the more that the forehead approaches to a hemiſphere, the more it is weak in underſtanding, enervated, incapable of reflection: this aſſertion is founded on frequently repeated experiment. The more *ſtraight lines* a forehead has—(and conſequently the leſs ſpacious it is, for the more it is arched, the greater will be its extent, and the more it is bounded by ſtraight lines, the more contradicted will it be)—the more ſtraight lines, I ſay, a forehead has, the more *judgment* it will indicate, but, at the ſame time, *ſo much the leſs ſenſibility*.

There

There are, however, foreheads large and of great extent, which, without having theſe ſtraight lines, are not the leſs former for profound thought; only they are in that caſe diſtinguiſhed by the deviation of the contours.

V.

'According to our Author, 'fanatics have uſually a face flat 'and perpendicular.' He ought rather to have ſaid, a face oval, cylindrical, and pointed at top. And even this form is peculiar to that ſpecies of fanatics who are ſo in cold blood, and all their life long. Others, that is, ſuch as take the reveries of their own imaginations for real ſenſations, and their illuſions for an effect of the ſenſes, rarely have heads cylindrical and drawing to a point.

Pointed heads, when they give themſelves up to a falſe enthuſiaſm, become attached to words and ſigns, of which they comprehend neither the ſenſe nor the import. Theſe are *philoſophical fanatics*, and with them nothing is fiction. On the contrary, thoſe who are fanatics from imagination or feeling, ſcarcely ever have flat and uniform phyſionomies.

VI.

'Perpendicular foreheads are common to oſtinate perſons 'and fanatics.'

Perpendicularity always indicates coldneſs of temperament, a want of elaſticity and capacity—and, of conſequence, a ſolidity which may change into firmneſs, into obſtinacy, or into fanaticiſm. A perfect perpendicularity and a total want of judgment ſignify one and the ſame thing.

'Every

VII.

'Every diſpoſition of mind has its particular *look*, or a 'certain movement of the muſcles of the face. Of conſequence, 'by obſerving what is a man's moſt natural and moſt habitual 'look, you will know likewiſe the diſpoſitions which are natural 'and familiar to him.

'Let me explain my meaning. The primitive conformation 'of the face is ſuch, that this particular look becomes more 'eaſy to one, and that to another. An idiot will never ſucceed 'in attempting to aſſume a ſenſible look; if he could, he would 'become a knave.'

Except the laſt propoſition, all this is admirable. There is no one ſo immoveably virtuous but that, in certain circumſtances, he may be betrayed into diſhoneſty. I ſee no phyſical impoſſibility, at leaſt, in the way.

An honeſt man is organized in ſuch a manner, that he *poſſibly* may be tempted to commit a diſhoneſt action. The poſſibility of the look therefore exiſts equally with the poſſibility of the thing, and one may *be able* to imitate or counterfeit the mien of a knave, without becoming one.

It is widely different, in my opinion, with regard to the poſſibility of imitating the mien of a virtuous man. It may be no great difficulty to him to aſſume the look of a villain; but it will be no eaſy matter for a villain to put on the appearance of a virtuous man: juſt as unhappily it coſt, much leſs to become vicious than to become virtuous.

Judgment, ſenſibility, talents, genius, virtue, religion, are much more eaſily loſt than they are acquired. The beſt of men may

may *ſink* to the loweſt degree, but it is not in his power to *riſe* as high as he could wiſh.

It is phyſically poſſible for the wiſe man to loſe his reaſon, and for the man of virtue to degenerate; but it requires a miracle to change one born an idiot into a philoſopher, or the villain into a man of virtue. A ſkin like alabaſter may become black and wrinkled; but in vain will the Ethiopian waſh himſelf, he never can become white.

It is not in my power to become a Negro, if by chance I ſhould conceive an indication to blacken my complexion: as little ſhould I be a villain in reality, by taking a fancy to borrow the appearance of one.

VIII.

'Only let the Phyſionomiſt examine *the kind of look which moſt 'frequently recurs in the ſame face.* When he has found it, he 'will likewiſe know what is the habitual diſpoſition of that in-'dividual. The Phyſiognomical Science is not, however, an 'eaſy matter. It hence appears, on the contrary, what genius, 'imagination, and talents are ſuppoſed in the perſon who culti-'vates that Science. The Phyſionomiſt muſt pay attention not 'only to what he ſees, but likewiſe to what he would ſee in ſuch 'a given caſe.

Charmingly expreſſed! And juſt as a Phyſician is in a condition to feel beforehand, to foreſee and to foretel the colour, the mien, and contorſions which will be the reſult of a diſeaſe he is thoroughly acquainted with; in like manner, the real Phyſionomiſt, will be able to indicate the mien, the expreſſion, and the play, which every muſcular ſyſtem, and every ſtructure of forehead, permits or excludes: he will know what corrugations every face may and muſt aſſume, or not aſſume, in all poſſible and probable caſes.

'Let

IX.

'Let a beginner draw a head, and the face will always have 'an air of ſtupidity, never a wicked or malignant air.'—

A moſt important obſervation.

'Whence ariſes this phenomenon? and might it not ſerve to 'inform us abſtractedly what it is that conſtitutes a ſtupid phyſi-'onomy? I cannot doubt of it for a moment. It is becauſe the 'beginner does not know how to mark the relations in the face 'which he is drawing: the features are thrown upon the paper 'without any connection.

'What, then, is meant by a ſtupid face? That whoſe muſcles 'are conformed or arranged in a defective manner; and as it is 'upon them that neceſſarily depends the operation of thought 'and feeling, this operation muſt likewiſe be much more tardy 'and ſluggiſh.'

X.

'The Phyſionomiſt likewiſe ought to obſerve the ſcull, or ra-'ther the bones in general, which in like manner have an 'influence on the poſition of the muſcles. Would that of the 'forehead be equally well placed, equally favourable to thought, 'if the bone had a different ſurface, or if it were differently 'arched?

'The figure and the poſition of the muſcles, and theſe, in their 'turn, immediately determine our manner of thinking and 'feeling.'

'The

XI.

'The parting and the position of the hair may likewise furnish us with certain inductions. Whence comes the frizzled hair of the Negro? It is from the thickness of his skin: by a transpiration too abundant, a greater number of particles is always attached to it, which condense and blacken the skin. The hairs, of consequence, penetrate with difficulty; and scarcely do they begin to shoot, till they curl and cease from growing. They are, therefore, in subordination to the form of the scull, and the position of the muscles. The arrangement of these last determines the arrangement of the hair, by which the Physionomist is enabled to judge reciprocally of the position of the muscles.'

Our Author to me appears in a good train. He is hitherto, as far as I know, the first and the only one who understands and who feels as a Physionomist, the relation, the harmony, and the uniformity, of the different parts of the human body.

What he here says of the hair is extremely well founded, and the most superficial Observer may every day satisfy himelf, by experience, that it serves to indicate not only the constitution of the body, but the character of the mind likewise.

Hair white, soft and lank, is always the mark of a feeble, delicate, and irritable organization, or, rather, of a temper easily alarmed, and which yields to the slightest impressions. Hair black and frizzled will never associate with a head soft and delicate.

As is the hair, such also is the flesh: from the flesh we may judge of the muscles; from the muscles, of the nerves; from the nerves, of the bones; and so of the rest. If you know a single one of these parts, you know all the others of course; and you know also the character of the mind, its active and passive faculties,

ties, what it is susceptible of, and what it is capable of producing.

Hair short, harsh, black, and frizzled, supposes the least possible degree of irritability—hair white and soft supposes precisely the contrary. In this last case, the irritability is destitute of elastic force, and announces a character which makes no resistance to the load laid upon it; whereas, in the other case, you must lay your account with a character rather formed for giving than for receiving impulsion; but it will be equally destitute of elastic force.

'Fat is the source of hair; hence the parts of the body which 'are the fattest, are likewise the most furnished with hair; such as 'the head, the arm-pits, &c. WITHOF has remarked, that there 'is in these parts a considerable number of small conduits of fat: 'wherever they are wanting, there can be no hair.'

From *the elasticity of the hair*, I am perfectly certain that a judgment may be formed of the elasticity of the character.

'Hair is the mark of humidity, and may be employed as an '*hygrometer*.

'Generally the inhabitants of cold climates have fair hair; 'whereas, in warm countries, dark hair is more common.

'LIONEL WAFER observes, that the inhabitants of the American Strait have hair white as milk. Hair of a greenish cast is 'scarcely to be met with, except among slaves who labour in the 'copper mines.'

In descriptive advertisements of malefactors, you hardly ever find fair hair, but so much the more frequently hair of a deep brown; likewise, sometimes black hair, with fair eyebrows.

'The hair of women is longer than that of men.'

A man with long hair is always of a character rather effeminate than maſculine; it would, conſequently, be folly in him to boaſt of long hair as a beautiful ornament. Such long hair, beſides, is almoſt always fair; neither do I recollect my ever having ſeen black hair of a certain length.

'Black hair is more harſh than the fair; and the hair of grown 'perſons is likewiſe ſtronger than that of young ones. The 'Ancients conſidered rough hair as the ſign of a ſavage diſ-'poſition:

'*Hiſpida membra quidem et duræ per brachia ſetæ*
'*Promittunt atrocem animum.*'

Rough brawny limbs, and luſty hair-clad arms,
Announce a mind ferocious.

XII.

'Since every thing depends on the conſtitution of the muſcles, 'we muſt look for the expreſſion of every mode of thinking and 'feeling in the correſponding muſcles.'

Certainly you muſt look for it there, but, perhaps, you will meet with ſome difficulty in finding it; at leaſt, it will be much more eaſy to determine this expreſſion from the form of the forehead.

XIII.

'The muſcle of the forehead is the principal inſtrument of the 'abſtract Thinker: there the expreſſion of the forehead is con-'centrated.'

In the neighbourhood probably of the eyebrows; or in the eyebrows themſelves; or in the interval which ſeparates them. I ſuppoſe,

ſuppoſe, beſides, that this expreſſion diſcovers itſelf chiefly at the moment when the Thinker liſtens to you with attention, when he is preparing his reply and his objections. Seize that moment—and you will have found a new and a moſt intereſting phyſiognomical ſign.

XIV.

'In perſons who do not deal in abſtract ideas, but follow the 'bent of imagination; conſequently in perſons of ingenuity, in 'wits and great geniuſes, all the muſcles muſt be advantageouſly 'conformed and diſpoſed—and this is the reaſon why we uſually 'look for the expreſſion of their character in the combined 'whole of the phyſionomy.'

Nevertheleſs, this expreſſion may be eaſily found too in the forehead ſingly. It will be then leſs pointed, leſs ſtraight, leſs perpendicular, leſs wrinkled; and the ſkin will be leſs tenſe, more moveable, and ſofter.

XV.

'What pains has it coſt to perſuade men that Phyſiognomy is, 'at leaſt, of general utility!'

Even at this hour, certain pretenders to ſuperior underſtanding have the confidence ſtill to call in queſtion this utility! How long will they perſiſt in their obſtinate incredulity? A traveller, expoſed at noon to the ſcorching rays of the ſun, may complain of the exceſſive heat; but, reſtored to the cooling ſhade, will he the leſs gratefully acknowledge the ſalutary influences of the great orb of day?

'How afflicting it is to hear the moſt wretched deciſions pro-'nounced on our Science, by perſons of real diſtinction in the

'learned world, men formed for extending the range of the human 'mind!

'When will a time come, when the knowledge of man ſhall be-'come a conſtituent part (and why not the principal part, the 'centre) of Natural Hiſtory? when Pneumatology, Phyſiogno-'my, and Phyſiology, ſhall walk hand in hand, and unite to en-'large the boundaries of human knowledge?'

* * *

XI. Miscellanies.

1.

Anecdote respecting Campanella, extracted from Mr. Burke's Philosophical Enquiry into the Sublime and Beautiful.

'This Campanella had not only made very acute obſervations 'on human faces, but was very expert in mimicking ſuch as were 'any way remarkable. When he had a mind to penetrate into 'the inclinations of thoſe he had to deal with, he compoſed his 'face, his geſture, and his whole body, as nearly as he could, into 'exact ſimilitude of the perſon whom he intended to examine; 'and then carefully obſerved what turn of mind he ſeemed to ac-'quire by this change. So that he was able to enter into the diſ-'poſitions and thoughts of people as effectually as if he had been 'changed into the very man.'

Inſtead of *effectually*, it would have been, I think, more conſiſtent with truth to ſay, *to a certain point*.

'I have often obſerved, that on mimicking the looks and 'geſtures of angry or placid, or frighted, or daring men, I have 'involun-

'involuntarily found my mind turned to that paſſion whoſe 'appearance I endeavoured to imitate; nay, I am convinced it is 'hard to avoid it, though one ſtrove to ſeparate the paſſion from 'its correſpondent geſture.

'Our minds and bodies are ſo cloſely and intimately connected, 'that the one is incapable of pain or pleaſure without the other. 'Campanella could ſo abſtract his attention from any ſufferings of 'his body, that he was able to endure the rack itſelf without 'much pain; and in leſſer pains, every one muſt have ob- 'ſerved, that when we can employ our attention on any thing 'elſe, the pain has been for a time ſuſpended: on the other 'hand, if by any means the body is indiſpoſed to perform ſuch 'geſtures, or to be ſtimulated into ſuch emotions, as any paſſion 'uſually produces in it, that paſſion itſelf never can ariſe, though 'its cauſe ſhould be never ſo ſtrongly in action; though it ſhould 'be merely mental, and immediately affecting none of the ſenſes. 'As an opiate, or ſpirituous liquors, ſhall ſuſpend the ope- 'ration of grief, or fear, or anger, in ſpite of all our efforts 'to the contrary; and this by inducing in the body a diſpoſition 'contrary to that which it receives from theſe paſſions.'

II.

'Who ſhall ever have it in his power to tell wherein the orga- 'nization of an idiot differs from that of another man?'

For inſtance, the Naturaliſt Buffon, or any other perſon capable of propoſing ſuch a queſtion, would not be ſatisfied with my anſwer, though it amounted to a complete demonſtration.

III.

'The beſt food, and the moſt wholeſome exerciſe, are unable 'to recover a man who is at the point of death.'

There are phyſionomies which no wiſdom, which no human power, is capable of reforming; but what is impoſſible to man, is not to God.

IV.

'When the gnawing worm is within, the impreſſion of the 'ravage it makes is viſible on the outſide, which appears quite 'disfigured by it.'

In vain does the hypocrite counterfeit that noble aſſurance, that peaceful ſerenity, which virtue inſpires; his face will be only the more ſhocking in the eyes of the Phyſionomiſt.

V.

'Remove that tree from its proper climate and ſoil, remove 'it from that open air which is neceſſary to it, and place it in 'the confined atmoſphere of a green-houſe; it will, perhaps, 'vegetate a little while longer in a languiſhing condition--but 'that is all. Take that foreign animal out of its element, try 'to bring it up in a *menagerie*; in ſpite of all your care, it will 'die, or elſe become too fat, and ſpeedily degenerate.' Alas, this is the caſe with an infinite number of faces!

VI.

'A portrait is the ideal repreſentation of a given man, and 'not of man in general.' *Leſſing.*

An excellent portrait is, in my opinion, neither more nor leſs than the ſolid form of the man, reduced to ſurface; ſuch as a *Camera obſcura* traces in day-light, when the original is placed in his moſt natural ſituation.

VII. 'How

VII.

'How comes it, I aſked of a friend, that crafty and deſigning 'perſons are accuſtomed to keep one eye, and ſometimes 'both eyes, half ſhut?—It is a ſign of a mental weakneſs, he 'replied.'

And, in effect, I have never ſeen an *energetic* man who was *crafty*.——*Our miſtruſt of others ariſes from want of confidence in ourſelves*.

VIII.

My learned friend of whom I am ſpeaking, and who, in his deciſions on the human underſtanding and its productions, is, in my opinion, ſuperior to ten thouſand other literary judges, has written me two admirable Letters on Phyſiognomy. I truſt my publiſhing the following extracts from them will not be diſagreeable to him.

'I lay it down as one of the propoſitions which cannot be 'controverted, that the firſt impreſſion is always the only true 'one.'

On the ſuppoſition, however, that the objects are in the light, and at the place in which they ought to be.

'In order to maintain this poſition, it is ſufficient for me to 'ſay that I am convinced of the fact, and that I can refer for 'proof of it to the general feeling. The ſtranger who appears 'to me for the firſt time,' (and who excites emotion in me) 'is 'to my ſenſible exiſtence that which the light of the ſun may 'be to one born blind, who has recovered ſight.'

'Rouſſeau is right when he ſays of D. That man does not 'at all pleaſe me, and yet he never did me the leaſt harm; but, 'before it comes to that, I muſt break with him.'

IX.

'Phyſiognomy is as neceſſary (and as natural) to man as 'language.'

X.

'A prince cannot ſee every thing, nor always act for himſelf: 'he ought, therefore, to be an adept in the knowledge of 'mankind. He has not time thoroughly to ſtudy the people 'about him: he ought, therefore, to be deeply ſkilled in Phy-'ſiognomy. A ſingle glance thrown on the phyſionomy of a 'man, gives us a clearer inſight into his mind, than the longeſt 'ſtudy of his character.' LA BEAUMELLE.

* * *

XII. PASSAGES OF THE BIBLE, OR VARIOUS PHYSIOGNOMICAL THOUGHTS, EXTRACTED FROM THE HOLY SCRIPTURES, WITH SOME REFLECTIONS, SERVING AS A PREFACE.

Truth is always truth, though it be in the Bible: this is what I would ſay to deſpiſers of the Bible, who may read, or glance at, or paſs over this Lecture.

All truth is important and divine, as far as the Bible confirms it: this I ſay to the adherents of this ſacred Book, to thoſe whom I would wiſh to eſtabliſh in their veneration for the ſpirit of Scripture.

It

It would be needleſs to warn either the one or the other, that I ſhall diſpenſe with entering into details and making combinations, it not being my intention to *explain* here paſſages from the Bible.

A truth univerſally received will ever remain true, propoſe or combat it who will; and it ceaſes not to be ſo, becauſe that at ſuch a time, and in ſuch a place, ſuch an individual applied it to ſuch a particular caſe. *Every word*, not only of Scripture, but of all men in general—not only of all men in general, but alſo of Scripture—*every word ought to be taken in all the poſſible force of its ſignification*, ought to be looked upon as a *canon of reaſon*, when the queſtion is reſpecting *general propoſitions*, which have a reference neither to certain connections, nor to certain circumſtances, nor to the perſon who ſpeaks.

The whole is greater than its part: he who exalteth himſelf ſhall be humbled: theſe are propoſitions which ſignify all that they can ſignify; that is to ſay, every new caſe to which you can apply them, confirms and generalizes them ſtill more.

The more things a word embraces, the more important a propoſition is. And what is the philoſophick ſpirit, if it be not the faculty of perceiving a great number of particularities in the general, and the whole in every part?

I am going then to lay before the Reader ſome phyſiognomical paſſages of the Bible, and ſome analogous Thoughts which have been ſuggeſted to me by paſſages entirely foreign to my ſubject.

A.

DAVID.

'Thou haſt ſet our iniquities before thee, our ſecret ſins 'in the light of thy countenance.' Pſ. xc. 8.—"Underſtand, 'ye

'ye brutiſh among the people: and ye fools, when will ye be 'wiſe? He that planted the ear, ſhall he not hear? He that 'formed the eye, ſhall he not ſee? He that chaſtiſeth the hea-'then, ſhall he not correct? He that teacheth man knowledge, 'ſhall not he know?" Pſ. xciv. 8, 9, 10.

No one is ſo intimately convinced of the divine Omniſcience, no one feels himſelf ſo thoroughly expoſed to the view of God and of Angels, no one finds the awards of Heaven ſo viſibly traced on his countenance, as he who believes in Phyſiognomy.

B.

Jesus Christ.

I.

'Which of you by taking thought can add one cubit unto 'his ſtature? Wherefore then take ye thought for more?—Seek 'ye firſt the kingdom of God and his righteouſneſs, and all 'other things ſhall be added unto you." Matt. vi. 27, 28, 33.

No more is it by taking thought that thou wilt change thy figure; but the amendment of the interior will embelliſh alſo the exterior.

Only take heed to what is within thee, and thou haſt nothing to fear for the outſide. 'If the root be holy, ſo likewiſe will be the branches.'

II.

'When ye faſt, be not as the hypocrites, of a ſad counte-'nance: for they diſfigure their faces, that they may appear 'unto men to faſt. Verily, I ſay unto you, they have their 'reward.

'reward. But thou, when thou faſteſt, anoint thine head, and 'waſh thy face; that thou appear not unto men to faſt, but 'unto thy Father which is in ſecret; and thy Father, who 'ſeeth in ſecret, ſhall reward thee openly.' Matt. vi. 16, 17, 18.

We may conceal from men our virtues and our vices; but neither of them remain unknown to the Father who ſeeth in ſecret, and to thoſe who are animated by his Spirit—by that Spirit which not only penetrates into the depths of the human heart, but even into the deep things of God.

He who endeavours, and propoſes to himſelf as his end, to make what is good about him appear upon his face—that man has already received his reward.

III.

'The light of the body is the eye: if therefore thine eye be 'ſingle, thy whole body ſhall be full of light. But if thine 'eye be evil, thy whole body ſhall be full of darkneſs. If there-'fore the light that is in thee be darkneſs, how great is that 'darkneſs!" Matt. vi. 22, 23. 'Take heed therefore that 'the light which is in thee be not darkneſs. If thy whole 'body therefore be full of light, having no part dark, the whole 'ſhall be full of light, as when the bright ſhining of a candle 'doth give thee light.' Luke xi. 35, 36.

Theſe are ſo many phyſiognomical truths; nay, they are literally ſo. A ſound eye ſuppoſes a ſound body: ſuch an eye, ſuch a body. With a dark look, the whole body will be under the influence of a gloomy and ſullen diſpoſition: with an unclouded brow, all the parts and all the movements of the body will be pure, eaſy, noble.

If

If the eye is deſtitute of light, excepting in caſes of diſeaſe and accident, the whole body will be harſh and rugged, mournful and melancholy, dull and heavy as the darkneſs of night.

And, on the other hand, it is equally true, according to the rules of Phyſiognomy, that if the body has nothing deranged, offenſive, dark, rude, heterogeneous, and patched, then every thing in it is ſound, then all is harmony; then, likewiſe, every thing around thee is calmneſs and ſerenity; thou vieweſt every object in the moſt advantageous light; every thing preſents itſelf under a new aſpect; all becomes luminous.

Let thine eye then be ſingle, ſound, and impartial! View every object for that which it is, and ſuch as it is, without adding, without changing, and without diminiſhing.

IV.

'And when he ſowed, ſome ſeeds fell by the way's ſide, and 'the fowls came and devoured them up. Some fell upon ſtony 'places, where they had not much earth: and forthwith they 'ſprung up, becauſe they had no deepneſs of earth: and when 'the ſun was up they were ſcorched; and, becauſe they had not 'root, they withered away. And ſome fell among thorns: and 'the thorns ſprung up and choaked them. But others fell into 'good ground, and brought forth fruit, ſome an hundred fold, 'ſome ſixty fold, ſome thirty fold.' Matt. xiii. 4—8.

There are three ſorts of perſons, three ſorts of phyſionomies, which are not ſuſceptible of any kind of cultivation. In ſome the ſeed is loſt, and becomes food for the birds of prey. In others it falls on a ſtony ſoil, which has not a ſufficiency of earth or of fleſh. Or elſe it has to encounter evil habits which choke the good grain. But there are alſo faces where the bones and the

the ſleſh are of ſuch a nature as to promiſe a plentiful crop, where every thing is in the moſt perfect harmony, and where there is no reaſon to fear the tares of evil habit.

V.

'Whoſoever hath, to him ſhall be given, and he ſhall have 'more abundance: but whoſoever hath not, from him ſhall be 'taken away, even that he hath.' Matt. xiii. 12.

This too may be applied to good and bad phyſionomies. He who deviates not from the happy diſpoſitions which he has received, he who follows them up, and turns them to good account—ſuch an one will become viſibly ennobled in his exterior.

On the contrary, the phyſionomy of the bad man will become worſe, and the beautiful traits which had been given him will diſappear, in proportion as he continues to degenerate; but the durable remains which may always be traced in the ſolid parts, and in the contours, will preſent to the eyes of the Obſerver the ſad monument of departed greatneſs, like the majeſtic ruins of a magnificent edifice, which, even in a ſtate of decay, exhibits a ſpectacle at once venerable and humiliating.

VI.

'Take heed that ye deſpiſe not one of theſe little ones: 'for I ſay unto you, that in heaven their angels do always 'behold the face of my Father which is in heaven. Matt. xviii. 10.

The Angels, perhaps, behold the face of their heavenly Father in the countenance of infants; they trace, perhaps, in their ſimple and ingenuous traits, a divine expreſſion, which ſhines like the ſparkling of the diamond.

VII. 'There

VII.

'There are ſome eunuchs, which were ſo born from their 'mothers' womb: and there are ſome eunuchs, which were 'made eunuchs of men: and there be eunuchs, which have made 'themſelves eunuchs for the kingdom of Heaven's ſake.' Matt. xix. 12.

There can be nothing more philoſophical nor more exact than this claſſification. There are perſons born with a character energetic, continent, ſage, amiable: they ſtand in no great need of aſſiſtance: Nature ſeems to have taken the care of their cultivation upon herſelf.

There are alſo factitious perſons, who, by dint of application, have paſſed through all the different ſtages of culture. Among theſe ſome are entirely ſpoiled: others grow hardened by means of unnatural privations and ſacrifices: and, finally, others exerting all the faculties of the ſoul, ſeizing and turning to good account all the means capable of forming them, arrive at a ſuperior degree of cultivation.

VIII.

'Hear and underſtand. Not that which goeth into the 'mouth defileth a man, but that which cometh out of the 'mouth, this defileth a man.—Do ye not perceive, that what-'ſoever thing from without entereth into the man, it cannot 'defile him; becauſe it entereth not into his heart, but into the 'belly, and goeth out into the draught, purging all meats. 'But that which cometh out of the man, that defileth the man.' Matt. xv. 10, 11. Mark vii. 18, 19, 20.

This too is a truth in Phyſiognomy. Neither external accidents, nor ſpots which may be effaced, nor wounds which may be healed,

healed, nor even the deepeſt ſcars, are ſufficient to defile the countenance, to the eyes of the Phyſionomiſt; juſt as there is no paint which is capable of embelliſhing it: were you even to whiten yourſelf with nitre, and ſweeten your perſon with the moſt exquiſite perfumes, you would not appear the leſs hideous; for it is from the heart that *evil thoughts*, *whoredom*, *adultery*, *impurity*, *envy*, *malice*, *deceit*, *calumny*, *hatred*, *and murder*, paſs into the features and the looks. There is a phyſionomical as well as a religious Phariſaiſm; and to examine them cloſely, they are, perhaps, but one and the ſame thing. I will frequently repeat, *Purify the interior, and the outſide will be clean.* *Be* good and eſtimable, and you *will* appear ſo. What a man is, that he appears, or, at leaſt, will appear, ſooner or later.

IX.

'That which is highly eſteemed amongſt men, is abomination in the ſight of God.' Luke xvi. 15.

There are ſo many phyſionomies which reſemble *whited ſepulchres*: the bones appear not, but the putrid odour of the fleſh and muſcles penetrates through the walls. How many beauties are idolized by the vulgar, which make the Phyſionomiſt ſhrink back with horror, draw tears from his eyes, or kindle his indignation!

'Ye outwardly appear righteous unto men, but within ye are 'full of hypocriſy and iniquity.' Matt. xxiii. 28.

'Ye fools, did not he who made that which is without, make 'that which is within alſo?' Luke xi. 40.

And, reciprocally, he who made that which is within, did he not make that which is without alſo? But the interior is more immediately his work. The man who is pure within, will be ſo outwardly likewiſe: his heavenly origin will be painted in his features.

'Give

'Give alms of such things as you have: and behold all things 'are clean unto you.' Ver. 41.

Be possessed of real charity, and every sensible heart will become a partaker of it together with you.

X.

'Verily I say unto you, all sins shall be forgiven unto the sons 'of men, and blasphemies wherewith soever they shall blaspheme: 'but he that shall blaspheme against the Holy Ghost hath never 'forgiveness, but is in danger of eternal damnation: because they 'said, He hath an unclean spirit.' Mark iii. 28, 29, 30.

To misunderstand a neighbour, to be insensible to the candour which his physiognomy announces, to be incapable of appreciating the good qualities which he possesses, his desire to oblige, his pacific character—is, undoubtedly, the mark of great hardness of heart, and of excessive rudeness of manners; he who is capable of this, certainly is not what he ought to be: his error, however, may be pardonable: and this was the case of those who blasphemed the Son of man and those to whom the humiliation of the Messiah was an offence. But to be sensible of these perfections, to be sensible of the *Spirit* of him who possesses them, and yet blaspheme him—this is the unpardonable crime. How highly criminal then was it to blaspheme the Spirit of Jesus Christ, which manifested itself, and was sensibly felt in his *features*, as in his *actions!* It is assuredly also high treason against the divine Majesty, to insult a physiognomy full of unction and intelligence; and we consider as a general lesson that exhortation of the Spirit of Truth—*Touch not mine anointed; and do my prophets no harm.*

He who disfigures a picture of Raphael, without having any knowledge of its merit, is a blockhead or a madman; but the man who understands its value, who feels its beauties, and yet, in spite

ſpite of that, cuts it in pieces—you yourſelf will give him his proper appellation.

XI.

'Ye judge after the fleſh, I judge no man.' John viii. 15.

They judged according to the fleſh, and ſaw not the ſpirit of the face. They ſaw the Galilean only, and not the *man*: they condemned the *man* on account of the Galilean. It was not thus that Jeſus Chriſt judged. It is not thus that the Sage, that the Phyſionomiſt, the friend of humanity, judges. He conſiders neither dreſs, nor ornaments, nor badges of honour; he regards the perſon abſtracted from name, celebrity, authority, riches—it is the man as he is in himſelf, it is his form that he examines, that he appreciates, and that he judges.

C.

SAINT PAUL.

I.

'A little leaven leaveneth the whole lump.' Gal. v. 9.

The ſmalleſt mixture of malignity frequently ſpoils the whole phyſionomy. A ſingle diſagreeable feature is ſufficient to make a caricatura of the whole. A ſingle oblique trait in the mouth of an envious perſon, of a cheat, of a miſer, of a hypocrite, or of a ſarcaſtic ſneerer, has ſomething ſo diſguſtful in it, ſo venomous, that it frequently makes us forget what is otherwiſe intereſting, and really good in the phyſionomy.

II.

'Whatſoever a man ſoweth, that ſhall he alſo reap. For he 'that ſoweth to his fleſh, ſhall of the fleſh reap corruption: but he 'that ſoweth to the Spirit, ſhall of the Spirit reap life ever-'laſting.' Gal. vi. 7, 8.

This is what the Phyſiognomiſt has daily opportunity to obſerve and to confirm by experiment. Every intention, every action is a ſeed; and ſuch as is the ſeed, ſuch will be the harveſt. The actions of the mind, of the heart, and of ſenſibility retrace on the phyſiognomy of the man the character of his immortality: the actions of the fleſh and of ſenſuality leave behind them the marks his mortality.

III.

'The fooliſhneſs of God is wiſer than men; and the weakneſs 'of God is ſtronger than men. For ye ſee your calling, brethren, 'how that not many wiſe men after the fleſh, nor many mighty, 'nor many noble, are called. But God hath choſen the fooliſh 'things of the world to confound the wiſe; and God hath choſen 'the weak things of the world to confound the mighty; and baſe 'things of the world, and things which are deſpiſed, hath God 'choſen, yea, and things which are not, to bring to nought things that are: that no fleſh ſhould glory in his preſence.' 1 Cor. i. 25—29.

It is not the tall ſtature of an Eliah or of a Saul which is well pleaſing in the ſight of God: *for the* LORD *ſeeth not as man ſeeth.* But how many neglected, deſpiſed, oppreſſed phyſiognomies are there, which bear, nevertheleſs, the impreſs of their election! Multitudes of men whom no one accounted beautiful, are ſuch, however, in the eyes of Heaven. There is not a ſingle one of the favourites of God, however diſadvantageous his figure may be,

be, whose face does not visibly emit a ray of the Divinity. We have already said, no person is so ugly as not to be capable of becoming amiable and interesting by sensibility and virtue.

IV.

'Know ye not that your body is the temple of the Holy 'Ghost, which is in you, which ye have of God?' 1. Cor. 'vi. 19.—'If any man defile the temple of God, him shall God 'destroy: for the temple of God is holy; which temple ye are.' Chap. iii. 17.—'Destroy not him for whom Christ died.' Rom. xiv. 15.

Respect for humanity is the most solid and the only foundation of all virtue. Is it possible to confer higher honour on the body of man, than to call it *the temple of the Spirit of God, the sanctuary from which the Divinity delivers his oracles?* What can be said more forcible, in describing the depravation of this body, than to call it a profanation, a sacrilege, an outrage committed upon the image of the Divinity?

V.

I conclude with this remarkable passage, taken from the ninth chapter of the Epistle to the Romans.

'The children being not yet born, neither having done any 'good or evil, that the purpose of God, according to election, 'might stand, not of works, but of him that calleth, it was said 'unto her, The elder shall serve the younger. As it is written, 'Jacob have I loved, but Esau have I hated. What shall we say 'then? Is there unrighteousness with God? God forbid. For 'he saith to Moses, I will have mercy on whom I will have 'mercy, and I will have compassion on whom I will 'have compassion. So then it is not of him that 'willeth, nor of him that runneth, but of God that sheweth 'mercy. For the Scripture saith unto Pharoah, Even for this 'same purpose have I raised thee up, that I might shew my pow-

'er in thee, and that my name might be declared throughout all 'the earth. Therefore hath he mercy on whom he will have 'mercy, and whom he will he hardeneth. Thou wilt say then 'unto me, Why doth he yet find fault? For who hath resisted 'his will? Nay, but, O man, who art thou that replieſt against 'God? Shall the thing formed say to him that formed it, Why 'hast thou made me thus? Hath not the potter power over the 'clay, of the same lump, to make one vessel unto honour, and ano-'ther unto dishonour? What if God, willing to shew his wrath, 'and to make his power known, endured with much long suffer-'ing the vessels of wrath, fitted to destruction: and that he 'might make known the riches of his glory in the vessels of his 'mercy, which he afore prepared unto glory.'

Let no person be alarmed at this passage. An injudicious and ill-informed mind alone can be startled at any thing it may please God to say and to do. Is it possible for us to apprehend, from the best of Beings, actions or words which are not supremely good?—Once for all, differences must exist among men, and it is impossible to explain these differences either by reasonings or by hypotheses. Some have been favoured with respect to figure, and others treated rather unkindly. Some are endowed with extraordinary talents; some have had for their portion a very contracted understanding. The difference depended entirely on the sovereign will of God, and he is not accountable for his conduct to any one. There are persons of a gentle and good disposition, just as there are others whose character is perverse and intractable. As in society, riches could not exist without poverty, so likewise there could be no elevation of rank without a corresponding mediocrity. Wherever there is such a thing as relation, and reciprocity, there must of necessity be differences, inequalities, oppositions, and contrasts. But, at last, every one of us shall be satisfied, both with himself, and with every one else, if he has done what depended upon him to contribute to the advancement of his own happiness, and of that of his fellow creatures. Imperfections could not possibly have been the end which God proposed to himself; and this is what the Apostle announces in the conclusion of his discourse.

'God

'God hath concluded them all in unbelief, that he might have 'mercy upon all. O the depth of the riches both of the wisdom 'and knowledge of God! How unsearchable are his judgments, 'and his ways past finding out! For who hath known the mind 'of the Lord, or who hath been his counsellor? Or who hath 'first given unto Him, and it shall be recompensed unto him 'again? For of Him, and through Him, and to Him, are all 'things: to Him be glory for ever. Amen.'

* * *

XIII. Passages of the Bible, to serve as a Source of Consolation to those whose Physionomy has been wilfully degraded.

My Brother, thy face is changed, and the depravity of thy heart is painted on thy forehead. The sight of thy own countenance filleth thee with horror. Shame and remorse are preying on the marrow in thy bones. Banished to the silence of thy closet, stretched on thy bed, to which sleep is a stranger, thou art constrained to reflect on the wretchedness of thy condition; thou feelest thyself unworthy of the approbation and applause bestowed upon thee by the partiality of friendship; thine indignation is roused against thyself, and thou callest to remembrance, with sighs, the innocence and simplicity of thy youth. Despair not, however, my Brother! There is help for thee: let it reanimate thy courage. However debased the features of thy face, there is not a single one but what it is in thy power to amend and ennoble.

Thou wert not destined always to remain an innocent child, nor couldest thou: by stumbling and falling thou wert to be instructed how to walk and run.

Wert thou wounded and bruised, wert thou plunged into the abyss, there is an arm nigh thee, which is able to raise thee up, to strengthen and heal thee.

When I read the writings of thoſe who have had the moſt delightful experience of the aid of this almighty arm, my ſoul is filled with joy, and I adore in ſilence. Though they were men like ourſelves, expoſed to temptation, frequently hurried into dreadful deviations from the right path, given up to pride, or buried in indolence; though they were apoſtates from the faith, and blaſphemers, the powerful hand, of which I ſpeak, has wrought deliverance from them, ſometimes by tearing aſunder the veil which prejudice and error had ſpread over their eyes; ſometimes by breaking in pieces the chains of paſſion in which they were held captives: this is what they teſtify, and which would be true without their atteſtation. Let our hearts expand them to the conſolations which God addreſſes to us by their mouth, and let theſe hearts rejoice! "Thou," Father of the ſpirits of all, 'haſt poſſeſſed my reins: thou haſt covered me in my mother's womb.' Pſ. cxxxix. 13.

'Behold, I am the LORD, the God of all fleſh: is there any thing too hard for me?' Jer. xxxii. 27.

'He doeth according to his will in the army of heaven, 'and among the inhabitants of the earth; and none can ſtay 'his hand.' Dan. iv. 35.

'Beyond a doubt 'thou canſt not make one hair of thy head 'white or black.' Matt. v. 3.—'For a camel to go through 'the eye of a needle—with men this is impoſſible, but with 'God all things are poſſible.' Chap. xix. 24, 26.

'Even the youth ſhall faint and be weary, and the young men 'ſhall utterly fall. But they that wait upon the LORD ſhall renew their ſtrength: they ſhall mount up with wings as eagles, 'they ſhall run and not be weary, and they ſhall walk and not 'faint.' Iſaiah xl. 30, 31.

'Every kind of beaſts, and of birds, and of ſerpents, and 'things in the ſea, is tamed, and hath been tamed of mankind.' Jam. iii. 7.

And

And is it impoſſible for the Almighty to tame the ſavage heart of man, and to reſtore the features of his degraded phyſiognomy? Is it impoſſible for Him, who 'is able of theſe ſtones to raiſe 'up children unto Abraham?' Matt. iii. 9.

'Who hath made man's mouth? or who maketh the dumb, or 'deaf, or the ſeeing, or the blind? Have not I, the LORD?' Exod. iv. 11.

He who formed the heart of a man, and who knows his works, he 'ſhall waſh thee, and thou ſhalt be whiter than ſnow.' Pſ. li. 7.

'The king's heart,' and that of the ſubject, 'is in the hand 'of the LORD, as the rivers of water: He turneth it whitherſo-'ever he will.—It is God that girdeth me with ſtrength; he 'maketh my feet like hinds feet.—He taketh away the heart of 'ſtone,' and putteth in its place 'a heart of fleſh."—He ſeweth not 'a piece of new cloth on an old garment, and putteth not 'new wine into old bottles.' Mark ii. 21, 22.

He puts not the maſk of virtue on a depraved countenance. He operates on the inward man, on what ſtill remains good, that the good may ſpread, and abſorb what is evil; for tares never become wheat, and what he has begun he finiſheth.

'Every branch that beareth fruit, he purgeth it, that it may 'bring forth more fruit.' John xv. 2.

'He cleanſeth his church with the waſhing of water, that he 'might preſent it to himſelf a glorious church, not having ſpot or 'wrinkle, or any ſuch thing.' Eph. v. 26, 27.

And he who cleanſeth you is a man whom 'it behoved in all 'things to be made like unto his brethren; that he might be a 'merciful and faithful High Prieſt. For in that He himſelf hath 'ſuffered, being tempted. He is able to ſuccour them that are

'tempted.' Heb. ii. 17, 18.—But *see that you defile not again that which God hath cleanſed.*

Such, my Brother, are the conſolations addreſſed to thee by the Spirit of Truth. Do not go to reply, with an ironical tone, that I am *preaching:* that reproach would be no mortification to me. I am a Miniſter of the Goſpel, and am juſt as little aſhamed of appearing in that character in my Lectures on the Phyſiognomy, as in my pulpit at Zurich. Religion, to me, is Phyſiognomy, and Phyſiognomy, in its turn, enters into Religion. It diſcovers by the form and the mien, the goodneſs of the man of worth, and the perverſity of the wicked: it is the triumph of virtue over vice, of that which is divine over that which is contrary to God: it exhibits ſin deſtroyed by grace, and mortality ſwallowed up of life: it indicates 'whether we are renewed in the 'ſpirit of our mind; and have put on the new man, which, after 'God, is created in righteouſneſs and true holineſs.' Eph. iv. 23, 24.—This is my Religion and my Phyſiognomy. *If our body be the Lord's—if our bodies be the members of Chriſt—if he who is joined unto the Lord, is one Spirit with Him*—what then is Phyſiognomy? What is it not?

* * *

XIV. KÆMPF.

I.

'Might not Phyſiognomy be compared to a mirror in the 'hands of an ugly woman?' And, I would add, in the hands of a handſome one too.

If a Connoiſſeur were to make us ſenſible of the excellence and the value of a picture in our poſſeſſion, would we not prize it more highly, and preſerve it more carefully? Let Phyſiognomy be to us as a mirror; we will conſult this mirror with attention; and, aided by it, will endeavour to correct the faults, and improve the beauties

beauties of our face. No one unleſs he is a fool, is capable of contemplating his own form in this mirror with an inſipid ſelf-complacency, and of wilfully deceiving himſelf. If, after having 'beheld his own face, he goeth his way, and ſtraightway forget-'teth what manner of man he was,' (Jam. i. 24.) it is only a new proof of his folly.

Let this Science be to us a picture, in which we ſee traced both the dignity of our nature and the glory of our deſtination: conſidered in this light, would we neglect a picture ſo intereſting? Would we not, on the contrary, take a very particular care of it, and anxiouſly guard againſt every accident which might injure it? Nothing is more calculated to preſerve us from degradation and depravity than the knowledge of our own value. Be under no apprehenſion that this knowledge may miniſter fuel to vanity and pride; it will inſpire only that noble ſelf-eſteem which elevates and ennobles the ſoul, which nouriſhes a ſenſe of honour, and ſtimulates to the performance of great actions.

II.

'Every temperament, every character, has its good and its bad 'ſide. One man has capacities which are not to be found in ano-'ther, and the gifts of Nature are variouſly allotted. Gold coin 'is more valuable than ſilver, but the latter is more commo-'dious for the purpoſes of common life. The tulip pleaſes by its 'beauty, the carnation is grateful to the ſmell; wormwood is a 'plant of no very pleaſing appearance, it is offenſive both to the 'noſe and to the palate, but it poſſeſſes virtues which render 'it invaluable:—and, in this manner, every thing contributes to 'the perfection of the whole.'

'For the body is not one member, but many. If the foot 'ſhall ſay, Becauſe I am not the hand I am not of the body: is it 'therefore not of the body? And if the ear ſhall ſay, Becauſe I am 'not the eye, I am not of the body; is it therefore not of the 'body? If the whole body were an eye, where were the hear-'ing? If the whole were hearing, where were the ſmelling?

'But

'But now hath God ſet the members every one of them in the 'body, as it hath pleaſed Him. And if they were all one member, 'where were the body? But now are they many members, yet but 'one body. And the eye cannot ſay unto the hand, I have no 'need of thee: nor again the head to the feet, I have no need of 'you. Nay, much more thoſe members of the body, which ſeem 'to be more feeble, are neceſſary; and thoſe of the body, which we 'think to be leſs honourable, upon theſe we beſtow more abundant 'honour, and our uncomely parts have more abundant comeli-'neſs. For our comely parts have no need: but God hath tem-'pered the body together, having given more abundant honour 'to that part which lacked: that there ſhould be no ſchiſm in 'the body; but that the members ſhould have the ſame care one 'for another. Cor. xii. 24.—Only 'let every one continue in 'that vocation to which God hath called him.'—

The carnation muſt not pretend to be a tulip, nor the finger to be an eye. The feeble muſt not cheriſh the ambition of thruſting into the ſphere of the ſtrong. Every one has his peculiar ſphere, as well as his peculiar form. To attempt an eſcape from your proper ſphere is equally abſurd as attempting to place your head on another man's ſhoulders.

For a man to tranſcend the bounds of his condition, to aſpire at being what he is not, is to ſin againſt himſelf, and againſt the order of nature; yet nothing is more common than the commiſſion of this ſin. I ſometimes amuſe myſelf with the thought, that the moſt part of our tranſgreſſions are *phyſiognomical adulteries*. Men do not perceive, do not prize, do not love, and do not cultivate what they poſſeſs, and what they are. They torment themſelves in ſtruggling to get out of their ſphere; they intrude into that of others; there they feel themſelves out of their proper place, where they degenerate, and the iſſue is, they turn out nothing at all; that is to ſay, neither what Nature made them, nor what they prepoſterouſly endeavoured to make themſelves.

III.

'Such is the activity of our nature, as we have reaſon to be-'lieve, that after the revolution of leſs than one year, there 'ſcarcely

'scarcely remains a single particle of our former body; and, 'nevertheless, we perceive no manner of change in our disposition, 'notwithstanding all the variations through which the body has 'passed, from difference of air and aliment. Difference of air 'and manner of living change not the temperament.'

The reason of it is, that the fundamental basis of the character goes much deeper than all this; it is, in a variety of respects, independant of all accidental influence. There probably exists a spiritual, immortal texture, with which all that is visible, corruptible, transitory about us, is interwoven. Or else there is to be found in the interior agent of human nature, a certain elastic force, which is determined by the matter, as much as by the contours of the limits of the whole; a certain individual energy, extensive or intensive, which no exterior influence, which no accident, is able, radically or essentially to change, and which cannot possibly lose any thing of its constituent character.

IV.

'Naturally, certain persons have, something so great and 'so noble in their aspect, that the moment they are seen, they fill 'the beholder with respect. It is not a harsh constraint which 'bestows this air of greatness; it is the effect of a concealed 'force, which secures, to those who have it, a decided superiority 'over others. When nature imprints on the forehead of any one 'this air of greatness, she destines him, by that very thing to 'command. You feel in him a secret power, which subdues 'you, and to which you must submit, without knowing where-'fore. With that majestic exterior, one reigns as a Sovereign 'among men.' *Oracle of Gratian, Maxim* 42.

This air of greatness, of dominion, this decided superiority, which no one can mistake, this innate dignity, has its seat in the look, in the contour and form of the eyelids: the nose, in this case, is almost always very bony near the root; it is likewise somewhat arched, and its contour has something extraordinary.

Recollect,

Recollect, to be convinced of this, good portraits of Henry IV. of Lewis XIV. of Bayard, of Van Dyk, and others.

V.

'There are only four principal kinds of look, which are all very 'different from one another: that is to say, the look is *lively*, or '*drowsy*, or *fixed*, or *vague*.'

To make proof of a general propoſition, it is ſufficient to examine if it can be applied to particular caſes. Refer every phyſiognomical aſſertion to the face of one of your friends, or of your enemies, and you will ſoon diſcover what degree of truth or falſhood the remark contains, and how far it is preciſe or vague. Let us make an experiment on the obſervation which I have quoted, and we ſhall ſee, with certainty, that a great number of looks cannot be comprehended under theſe four general denominations. Such, for example, is the *ſerene* look, ſo widely different from the *lively*, and which neither is, nor ought to be, ſo *fixed* as the *melancholy* look, nor ſo *vague* as the *ſanguine*. Such is likewiſe a glance at once *fixed* and *rapid*, which, if I may uſe the expreſſion, ſeizes and penetrates objects. There is another look which is at the ſame time *calm* and *agitated*, without being either *phlegmatic* or *choleric*. It were poſſible, if I am not miſtaken, to imagine a more happy claſſification of looks than that of our Author; to divide them, for example, into *active*, into *paſſive*, and into ſuch as have both theſe qualities at the ſame time; into *intenſive* and *extenſive*; *attractive*, *repulſive*, and *indifferent*; *tenſe*, *relaxed*, and *forced*; *expreſſive*, and *inexpreſſive*; *tranquil*, *permanent*, and *careleſs*; *open*, and *reſerved*; *ſimple*, and *compound*; *direct*, and *rambling*; *cold*, and *amorous*; *ſoft*, *firm*, *bold*, *ſincere*, &c.

LECTURE

LECTURE V.

PHYSIOLOGICAL MISCELLANIES.

I. Of the Temperaments.

A MINUTE detail, a diſſertation in form upon the Temperaments, will probably be expected in this work;—but ſuch expectation will be diſappointed. Haller and Zimmermann, Kœmpf and Oberreit, have beſtowed a thorough inveſtigation on this ſubject; and a multitude of authors from Ariſtotle down to Huart, from Huart to Boehmen, and from Boehmen to Lawaz, have ſaid ſo much of it, that it ſeems entirely exhauſted; I ſhall therefore only glance at it by the way.

As every one of us has his proper form, and proper phyſionomy, ſo alſo every human body, or rather every body, in general, is compoſed, according to fixed rules of different ingredients, homogeneous and heterogeneous: and I cannot doubt for a ſingle inſtant, if I may be allowed the expreſſion, that, in the great magazine of God, there exiſts, for every individual, a formula of preparation, a ſpecial

ſpecial ordonance, which determines the duration of his life, the ſpecies of his ſenſibility and activity: hence it follows that every body has its proper individual temperament, its peculiar degree of irritability and elaſticity. It is equally inconteſtable, that *humidity* and *dryneſs*, *heat* and *cold*, are the four principal qualities of body; juſt as it is certain that theſe qualities have for their baſis, *water* and *earth*, *fire* and *air*. From hence naturally ariſe *four principal Temperaments*: the *choleric*, in which *heat* predominates; the *phlegmatic*, in which *humidity* prevails; the *ſanguine*, where there is moſt *air*; and the *melancholic*, where *earth* has the aſcendant: in other words, the predominant element is that of which moſt particles enter in the compoſition of the maſs of blood and nervous fluid; and it is in this laſt part, eſpecially, that they are converted into ſubſtances infinitely ſubtile, I may ſay volatile. But in admitting all theſe propoſitions, it will likewiſe, I hope, be granted me, *firſt*, That theſe four principal ingredients being ſuſceptible of endleſs change and combination, there muſt thence reſult a great number of temperaments, whoſe predominant principle it will be frequently difficult to diſtinguiſh; eſpecially when it is conſidered, that the concourſe and reciprocal attraction of theſe ingredients may eaſily produce, or detach, a new power, of a character totally different. This new denominating power may be ſo varied, ſo complicated, that no one of the received denominations can be adapted to it.

Secondly, Another obſervation of much more importance, and to which ſtill leſs attention is paid, is, that there exiſts in Nature a great number of elements, or, if you will, of ſubſtances, which may enter into the compoſition of bodies, and which are, properly ſpeaking, neither water, nor air, nor fire, nor earth; ſubſtances of which, uſually, too little account is made in our Theories of the Temperaments, and which, nevertheleſs, occupy a very eſſential place in Nature. Such are, for example, *oil*, *mercury*, *ether*, the *electric matter*, the *magnetic fluid*. (I forbear to mention, together with theſe, ſubſtances purely hypothetical; ſuch as the *pinguid acid* of Meyer, the *frigorific matter* of Schmidt, the *fixed air* of Black, the *nitrous air* of the Abbé Fontana.) Suppoſing only three or four of theſe new elements—and there may be hundreds, for which we have not yet found names—ſuppoſing, I ſay, only three

three or four of them, how many new general claſſes of temperaments will they not produce, and what a multitude of ſubdiviſions will enſue? Why not an oily temperament as well as a watery? an ethereal as well as an aerial? a mercurial as well as a terreſtrial?

How many remarkable compoſitions, or ſubſtantial forms, are produced from the *phlogiſtic matter* of Stahl alone? Subſtances *oily*, *bituminous*, *reſinous*, *glutinous*, *milky*, *gelatinous*, *buttery* or *greaſy*, *cheeſy*, *ſoapy*, *waxy*, *camphorous*, *phoſphoric*, *ſulphurous*, &c. and of all theſe ſubſtances, there is not a ſingle one which ought to be confounded with the others, each having its particular properties and effects, as well in Nature as in Art. To the ſubſtantial forms above mentioned we might ſtill add, the *metallic compoſition* or *form*, with the different ſpecies which are ſubordinate to it; for it has been long ago decided that the maſs of our blood contains ferruginous particles. Earth alone, for example, how many ſorts of ſalts does it not contain? Of conſequence, the denomination of the terreſtrial temperament, or the ſaline temperament, preſents only a very vague idea, ſeeing ſalts differ from one another as much as heat and cold, ſeeing there is ſuch a prodigious diſtance between the *acid* and the *alkaline ſalt*, the two general ſpecies which form, or which compoſe, all the others.

It appears to me, therefore, that, in order to arrive at an exact knowledge of the Temperaments, as well in Phyſiognomy as in Medicine, it would be proper to lay open for ourſelves a more direct and eaſy route than that which has hitherto been purſued: it would be neceſſary, leſs or more, to renounce the ancient diſtinctions, and to eſtabliſh new ones, which, from being more numerous, would only be ſo much the clearer and more accurate. Whatever be the interior nature of the body, whatever be the matter of which it is compoſed, its organization, the conſtitution of its blood, its nervous ſyſtem, the kind of life to which it is deſtined, the nouriſhment it receives—the reſult of all this never preſents more than a *certain degree of irritability and elaſticity*, *after a given point*. Thus juſt as the elaſticity of the air differs according to its temperature, and cannot be determined by an internal analyſis, but only by the degrees of its activity—it might be poſ-

ſible,

ſible, if I am not miſtaken, to employ the ſame operation, in order to aſcertain the Temperaments of the human body. Their internal analyſis is impoſſible, or, at leaſt, extremely difficult; but the reſult of the ſubſtances of which they are compoſed is always poſitive, and marks a *certain degree of irritability, after a given point of irritation.*

Theſe reflections induce me to believe that, by means of barometrical and thermometrical eſtimates, it might be poſſible to determine all the temperaments, with much greater facility and exactneſs than has hitherto been done, in following the ancient claſſification. This laſt, however, ſhould, at the ſame time, be preſerved, but only for caſes in which it were impoſſible to adopt a poſitive degree of irritability or non-irritability—caſes, for example, in which, in the compoſition that is at preſent denominated melancholic, the degree of irritability, in one and the ſame object, ſhould never riſe above temperate, and, in the choleric compoſition, ſhould never fall below temperate.

As to the four common temperaments, their irritability might likewiſe be conſidered after the marked effects which reſult from them, after the propenſity which makes every one in particular prefer the *high* or the *low*, *diſtance* or *proximity*. Thus it is that the *choleric* temperament ever aims at riſing: fearleſs of danger, it takes a daring flight. More timid, on the contrary, the *melancholic* digs, explores to the bottom: it loves the ſolid, and cleaves to it. The *ſanguine* launches into a diſtant region, and is loſt in endleſs wandering. The *phlegmatic* thinks neither of riſing nor ſinking, nor of diſtant proſpects; he attempts only what he can obtain quietly and without effort, only what is within his reach: he makes choice of the ſhorteſt road in perambulating the contracted horizon which he has traced out for himſelf, and will ſeldom make one ſtep beyond the abſolutely neceſſary.

Could the temperature of the human body be determined like that of the air, we ſhould apply ourſelves to aſcertain, by the degree of irritability, the eſſence and the amount of each temperament, and all that could contribute to render the knowledg of it more uſeful to us.

I ſee

I see a great many persons of whom it would be impossible for me to say to which of the four known temperaments they belong: but if we could settle a scale of a hundred degrees, for the sensibility which one and the same given object might excite, I would engage, in most cases, to indicate, after accurate observations, in what tenth division of the scale such or such an individual ought to be ranked.

I must always insist on *one and the same given object*, and this is absolutely necessary; for since each temperament has its proper irritability in the *high*, in the *low*, &c. there must also be a fixed point, to which they may all be compared at once, and which may operate upon them; just as the thermometer gives accurate indications, only from its always remaining in the same place.

Every one is at liberty to settle this fixed point according to his own pleasure.

Every man might make choice of himself, for the thermometer of the temperaments which act upon him.

In estimating the temperaments, or, rather, the degree of irritability upon one and the same given object, two things are carefully to be distinguished: a momentaneous tension, and the irritability in general; or, in other words, the *physiognomy* and the *pathos* of the temperament.

It is farther to be observed, that the temperature, or the irritability of the nervous system of every organic being, corresponds to contours determinate or determinable: that the profile alone, for example, presents lines whose flexion enables us to settle the degree of irritability.

All the contours of the profile of the face, or of the human body in general, present characteristic lines, which we may

conſider at leaſt in two different ways: firſt, according to their *interior nature*; then, according to their *poſition*.

Their *interior* nature is of two ſorts, *ſtraight*, or *curved*; the *exterior* is *perpendicular*, or *oblique*. Both have ſeveral ſubdiviſions, but which may be eaſily reduced to claſſes.

If we added beſides, to theſe contours of the profile, ſome fundamental lines of the forehead, placed one above another, I ſhould no longer doubt of arriving at the capacity of deducing from them the temperature of every individual in general, the higheſt and the loweſt degree of his irritability, for every given object.

The *pathos* of the temperament, the inſtant of its actual irritation, diſcovers itſelf in the movement of the muſcles, which is always dependent on the conſtitution and the form of the individual. It is true that every human face, every head, is ſuſceptible, to a certain degree, of all the movements of the paſſions; but as it is infinitely more difficult to find out, and to determine, this degree than the contours, in a ſtate of reſt, and that theſe laſt enable us, beſides, to judge, by induction, of the degree of elaſticity and of irritability, we might confine ourſelves, at ſetting out, to theſe contours alone, and even ſatisfy ourſelves with the line of the face in profile, or the fundamental line of the forehead, ſince the head is the ſummary of the whole body, and the profile, or the fundamental line of the forehead, is, in its turn, the ſummary of the head.

We are already ſo far advanced as to know that the more a line approaches to the circular form, and, *a fortiori*, to the oval, the more repugnant it is to the heat of the choleric temperament: that, on the contrary, it is a more or leſs certain indication of this temperament, in proportion as it is ſtraight, oblique, or cut ſhort.

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Eleven Profiles of Characters. A.

We ſpoke a litle ago of characters formed for command: here are four profiles which furniſh examples of this. Notwithſtanding the ſmallneſs of the deſign, ſo unfavourable to great effect, you find in theſe faces an impreſs of ſuperiority, which nothing can efface. Each of them is deſtined to rule, and his form alone calls him to a diſtinguiſhed rank. The forehead, which is the principal ſeats of the natural faculties, have been very imperfectly conveyed in theſe four figures, and even weakened in the three firſt; but the face taken in whole, ſufficiently indicates ſovereign authority; and this expreſſion is confirmed in particular by the noſe, eſpecially in No. 2 and 4, whoſe look, beſides, is ſo energetical:—1, appears to have moſt gentleneſs and weakneſs; 2, moſt firmneſs and courage; 3, moſt circumſpection; 4, moſt ſenſe, dignity, and modeſty.

However pitiful may be the manner of the drawing, the contours of No. 5, 6, and 7, ſtill preſent characters ſimilar to the preceding; No. 5, has not the ſame air of greatneſs as No. 6 and 7, but he has ſo much the more ſerenity, reaſon, and affability: with ſuch a phyſionomy, the heart is ſatisfied, and the mind performs, with eaſe, all its wiſhes. The form of the face, in the whole, and eſpecially the eye and the noſe, will always ſecure to No. 6 a Majeſty truly regal, which no portrait, no caricature is able to deſtroy. The auguſt forehead of 7, his eye-brows, penetrating look, energetic noſe, and particularly the force of the jaw, will convince every beholder, that the finger of God marked this face with the manifeſt tokens of a great Prince.

We are already acquainted with No. 8, 9, 10, and 11, from the firſt volume: this is the place to examine them in detail.

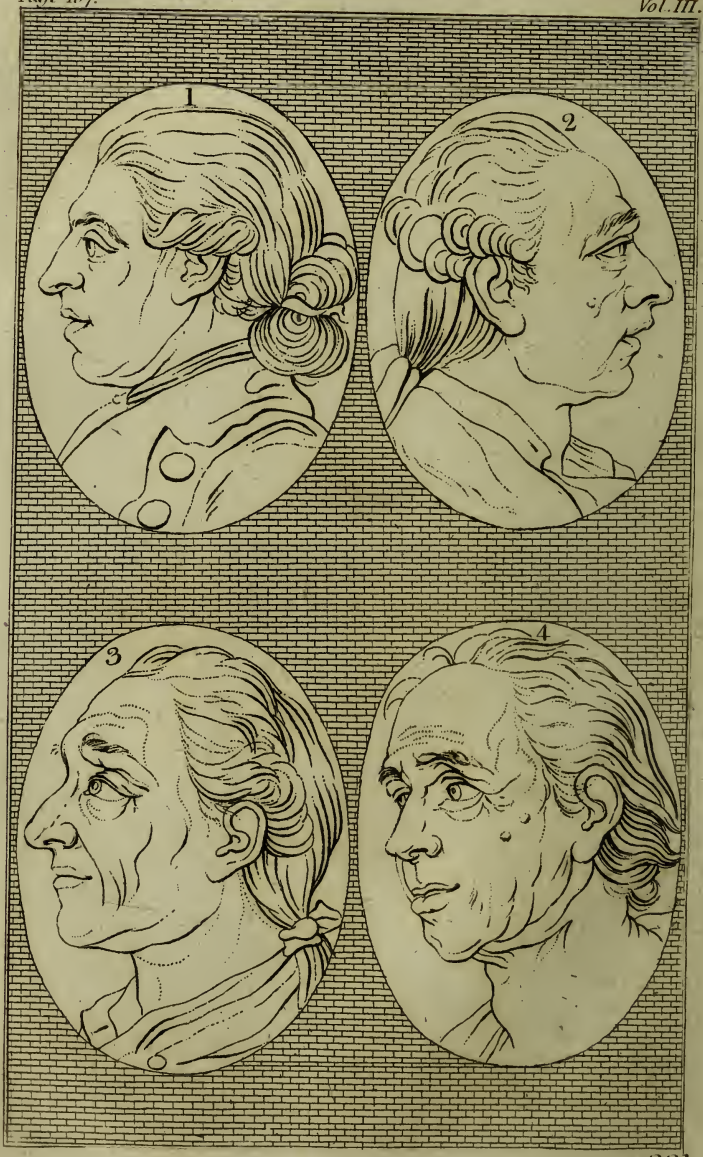
8. Every thing here announces the *phlegmatic*: all the parts of the face are blunted, fleſhy, rounded. Only the eye is a little too choleric: and if the eye-brows were placed higher, and not quite ſo thick of hair, they would be ſo much the more analogous to

the character. This phyſiognomy does not belong to a mind altogether brutal: I ſhould rather aſcribe to it a certain degree of good humour and a retentive memory. To complete the idea of a true phlegmatic, the mouth ought to be more open, the lips ſofter and hanging.

9. You ſee at once the *choleric* man, though the eyebrow might be thicker, the point of the noſe ſharper and more energetic, the noſtril larger, and marking a ſtronger reſpiration. The look ought to have been more lively and animated; in its preſent ſtate, I conſider it as too voluptuous. The forehead, is too fine, and has not protuberances ſufficient. In perſons violently choleric, the globe of the eye is prominent. Thoſe of the phlegmatic, on the contrary, are ſofter, more blunted, relaxed, and leſs on the ſtretch. Viewed in profile the eye of the choleric preſents contours violently curved, while in the phlegmatic they are ſlightly waved. It is to be underſtood, however, that theſe ſigns are not the only characteriſtic ones: that they do not belong excluſively to *all* choleric, nor to *all* phlegmatic perſons; but it is impoſſible to have them without being either *choleric* or *phlegmatic*. A under-lip which advances is always the indication of this laſt temperament; it proceeds from a ſuperabundance, and not a poverty of humours if, beſides, it is angulous, and ſtrongly expreſſed (even more than in this profile) it becomes the mark of phlegm, mixed with a tincture of choler; that is to ſay, of a tranquil humour, which is capable of giving way to the *firſt ebullitions* of choler. If the under-lip is ſoft, cut, ſhort, as it were, and pendant, then it is unmixed phlegm.

10. This is the image of a *ſanguine* character, which has got too much phlegm. That excepted, the eye, the forehead, and the noſe, are in perfect truth. Without being too arched, or too harſh, or too contracted, they have ſoftneſs and preciſion at the ſame time. The mouth too is ſanguine, and diſcovers a propenſity to pleaſures. I obſerve a little too much phlegm in the chin.

11. That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11. There is moſt truth in the profile of the *melancholic*. That look, obſtinately dejected, will not raiſe itſelf to contemplate and to admire the wonders of the ſtarry firmament. One dark point attaches him to the earth, and abſorbs all his thoughts. The lip, the chin, the folds of the cheek, announces a mind gloomy and moroſe, which never expands to joy. The whole of the form, and the furrows of the forehead, are abſolutely repugnant to gaiety; every thing, even to that long lank hair, adds to the air of ſadneſs which is ſpread over this figure. The noſe muſt excite a ſuſpicion of a kind of penetration reſpecting intricate ſubjects. There are melancholics of a very ſanguine temperament. Irritable to the laſt degree, endowed with a moral ſenſe the moſt exquiſite, they ſuffer themſelves to be hurried into vice: they deteſt it, and yet have not ſufficient ſtrength to reſiſt. The ſadneſs and dejection to which they are a prey, are depicted in a look which ſtrives to conceal itſelf, and in certain ſmall irregular wrinkles which are formed on the forehead. And whereas melancholics, properly ſo called, have uſually a cuſtom of ſhutting the mouth, thoſe of whom I ſpeak, always keep it ſomewhat open. Melancholic perſons frequently have little noſtrils: rarely will you find them with beautiful and well ſet teeth.

Four Heads. B.

1. *Melancholic-ſanguine*, if we judge from the forehead; *phlegmatic*, if we attend to the mouth.

2. *Choleric-melancholic*, to judge from the forehead and the eyebrow.

3. Unmixed phlegm; the forehead and eye ſupport this deciſion.

4. Phlegm-melancholic.

All foreheads of the form of 1. have a fund of melancholy or ſadneſs which is frequently occaſioned by ſentiments of Love:—2, and 3, approach pretty near to it. The upper part of the noſe 1, has more firmneſs than the other three: that of 4, announces moſt ſenſe.

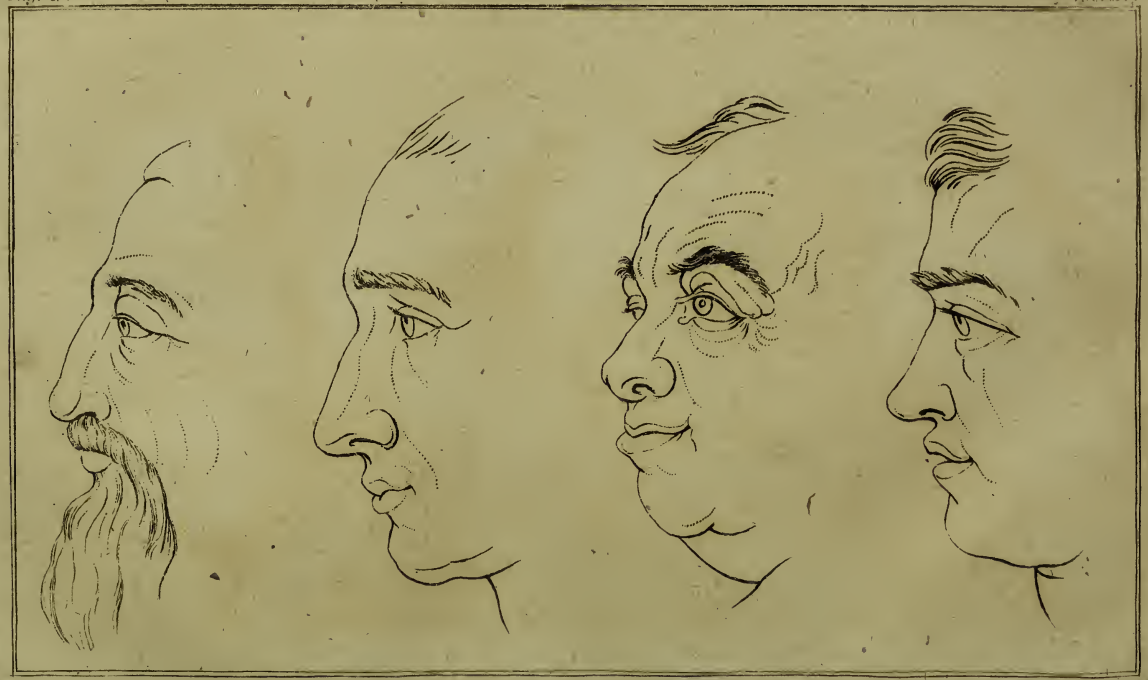
The open mouths of 1, and 2, discover a phlegm which seems to form a contrast with foreheads so choleric. The whole of 3, denotes a feeble character, always floating, always in trepidation, and discouraged by a mere nothing:—4, is a man of sincerity, though a little rough: his conversation is dry and laconic, but you may confidently rest on what he says. The under part of face 3, is extremely sanguine; that of 2, has a determined air. Eye 4, is at once choleric and melancholic. I would assign, in general, to profile 1, most obstinacy; to 3, most flexibility; to 4, most firmness.

Four Heads. C.

To judge of them according to the usual method, the first of these faces is phlegmatic-choleric; the second, sanguine-phlegmatic; the third, phlegmatic-sanguine; the fourth, choleric-melancholic: but how little is conveyed by this ennumeration! These represent four worthless men who appear to accuse, before our Lord, the woman taken in adultery. Each of them, in his way, inspires horror by his air of malignity, and announces an unrelenting disposition, which is not to be mollified. Let every one who reads this be on his guard against contracting friendship with persons who have any resemblance to them, wretches like these are lost to all sense of moral virtue; and you for whom I write are not so. Their enjoyments are nothing but brutality. They have sold themselves to do evil. All these four would have given their suffrages to condemn Calas to the wheel; the first with a stupid and brutal hardness of heart; the second with a sanguinary phlegm; the third with a sneering indifference; the fourth with an obstinate and deliberate cruelty. Not a particle of sensibility; no tincture of compassion; they are accessible on no side.—*Fly the wicked, they are incorrigible.*

Four Heads. D.

1. Phlegmatic-choleric, a kind of half understanding; one of the most trivial of physiognomies, the eye, and part of the nose, excepted,



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excepted. This is an indolent and indifferent ſpectator. One ſingle *trifling idea* engroſſes him entirely, abſorbs all his faculties, fills his whole brain : limited to that only object, his eye perceives and embraces it with tolerable accuracy and diſtinctneſs, but dwells for ever only on its ſurface.

2. The caricature of a great man ſanguine-choleric, were it poſſible for the original of this head ever to ſink into childiſhneſs, this is nearly the mien he would aſſume. With ſuch an eye brow, ſuch an eye examines objects clearly and to the bottom. The forehead is conſtructed for depoſiting a world of ideas : attending to proportion, the noſe is a little too obtruſe below : there is wit and gaiety in the mouth.

3. Three-fourths phlegmatic, the other fourth ſanguine-choleric. The mouth and under part of the face balance, or, rather, eclipſe the ſmall portion of good ſenſe which the forehead and noſe promiſed.

4. A character dry, terreſtrial, harſh, inſenſible to joy, and yet not abſolutely melancholic. How all the parts of the face are blunted, I had almoſt ſaid pared ! This man is ever doubting and balancing : he rejects every thing that is not certain, every thing that is only half-true, every thing that is not proved up to demonſtration. By putting his wiſdom continually on the ſtretch, he runs the riſk every moment of playing the fool, and his exceſſive rigidity may eaſily degenerate into tyranny.

Six Heads. E.

1. This profile repreſents a man ſingularly judicious, replete with calmneſs, taſte, and gentleneſs, and yet of an enterprizing character ; one of thoſe men of whom you ought to ſay nothing, and with whom whole volumes might be filled. Which of the temperaments would you aſſign to him ? No one, I ſhould anſwer ; and yet they may be all traced on that phyſionomy. The noſe is rather choleric ; it is likewiſe a little ſanguine, as well as the

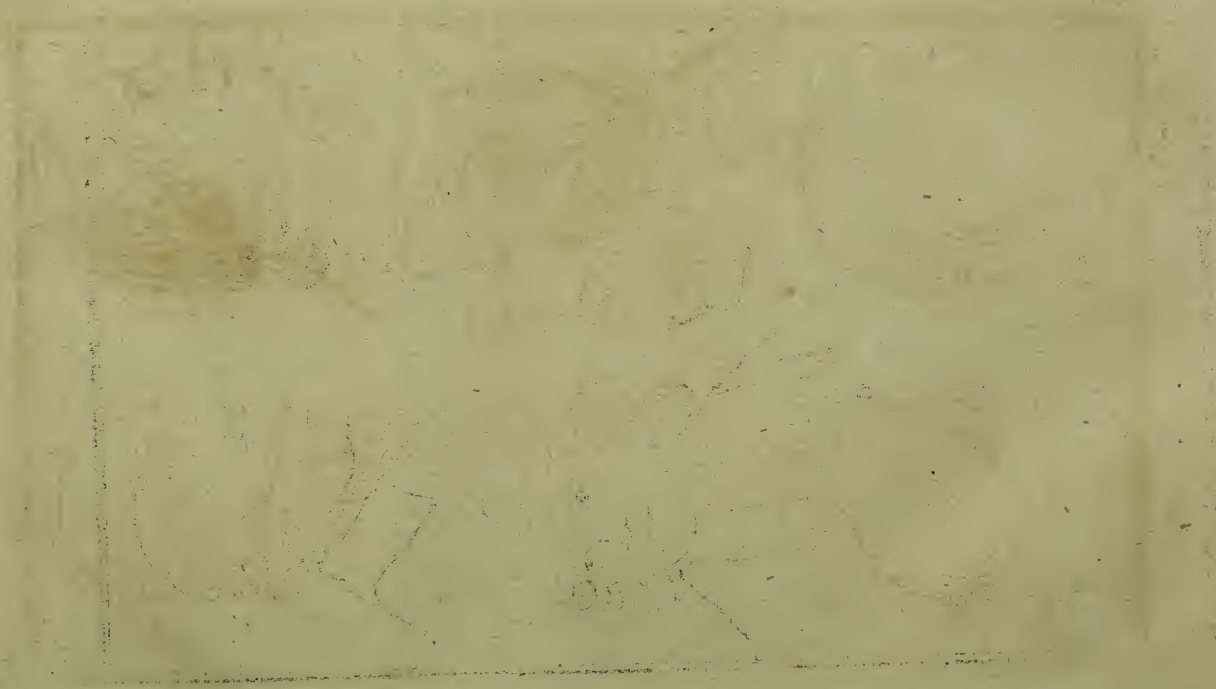
mouth: there is a tincture of melancholy in the eye: the chin and the cheeks are more or less phlegmatic.

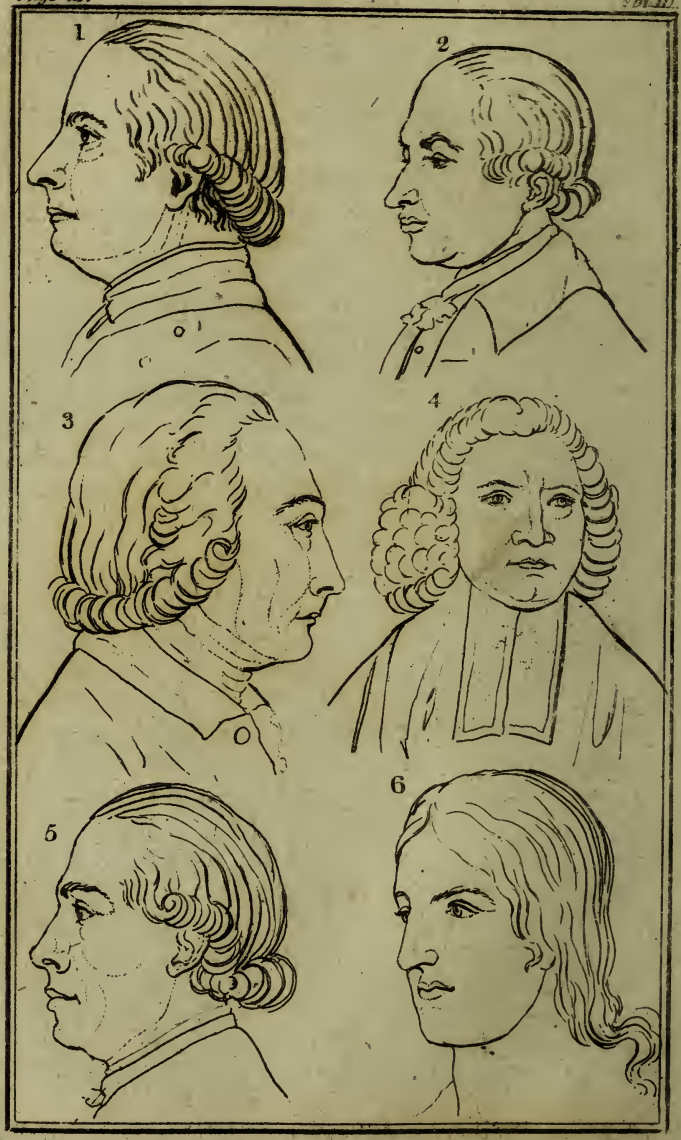
2. The choleric-phlegmatic evidently predominates in this character. This man is not formed for voluptuous enjoyment, for the epicurism of the sanguine, neither do you see in him the genius of the melancholic, absorbed in profound reveries: nevertheless the contours of the face are too sharp, too angulous, to express unmixed phlegm. He cannot, in truth, be called stupid; but his mind, not having received the smallest cultivation, has lost much of its natural force. He may be sincere, obliging, benevolent, and well-intentioned; but I will answer for it, he will never be susceptible of much tenderness, nor of great delicacy of sentiment. In the state of weakness to which he is reduced, he acts merely as a machine: he knows nothing of order in conduct; nothing remains but the simple mechanism of his departed energy.

3. There is nothing sanguine here. The whole together, however, supposes a choleric propensity, and the cavity above the eye presages melancholic clouds. I think this man must have been a good labourer, faithful to his employer, and exact in performing the task assigned him. With a character so firm, and so little under the dominion of any one temperament, it requires no great effort to be assiduous and orderly.

4. Here is a face which, with strictness of propriety, may be denominated phlegmatic-sanguine. This forehead, which slopes so violently, and its smooth contour, are strongly allied to the sanguine temperament, but, exaggerated as they are in the drawing, they become almost the mark of obstinacy. All things considered, I should take this man for a half genius; I should assign him his place at the line which separates wisdom from folly. The mouth is very sanguine; the nose is somewhat less so; and the eye, in other respects sprightly enough, would have the same character, if it were not obscured by a tint of melancholy.

5. This profile is of a sanguine character; but still this definition is of no use, because there is here a concourse of several temperaments,

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ments. I will add, therefore, that the original of this portrait knows how to enjoy life as a wife man; if he does not introduce refinement into his pleafures, he at leaft fhuns excefs. The turn of his mind fuppofes more foftnefs than harfhnefs, more dignity than elevation; a firm character rather than violent paffions; a tranfient vivacity rather than lafting refentment. The eye-brow expreffes very well what is choleric in this head: the eye is a compofition of melancholy and phlegm, and the fame mixture appears alfo in the outline extending from the ear to the chin; but, in the whole of the profile, you perceive a fanguine ground, heightened with a tint of the choleric.

6. On the fcore of temperament, this phyfionomy is very difficult to characterize. It is too ferious for the fanguine, too gentle for the choleric, too open, not profound enough nor fufficiently furrowed for the melancholic. The forehead and the nofe promife, beyond all doubt, a mind which reflects maturely, and acts with prudence. This is a man of underftanding, whom no one can deny to have talents: perhaps he will produce nothing new, but he will underftand fo much the better to chooſe to arrange, and to combine the materials which are at his difpofal. A retentive memory, an eafy elocution, a happy choice of expreffion, ardent zeal in the profecution of an object—thefe are the qualities which feem particularly to diftinguifh phyfionomies of this fpecies.

Six Heads. F.

1. This is what I call a face thoroughly honeft, but whofe temperament it is difficult to indicate. The foundeft reafon without genius properly fo called; a tender fenfibility, clear of all affectation; rectitude founded on energy of character; a wifdom which turns to good account every leffon taught by experience; clearnefs of idea, dignity of expreffion, coolnefs and vigour when action is neceffary, modefty without pufillanimity—this is what you fee in this profile. The forehead is fanguine-phlegmatic; the eye and the nofe choleric-fanguine; the mouth fanguine-melancholic; the under part of the face phlegmatic-fanguine.

2. Here

2. Here a phlegmatic melancholy has the aſcendant. This is a ſullen humour, ſluggiſh, and loth to yield. The melancholy air of this face proceeds from the lengthened form of the upper part; the under, fleſhy and rounded, indicates a ſoft indolence; but the whole promiſes, however, a calm ſpirit, the friend of order and of repoſe, and the enemy of every ſpecies of confuſion. You will be ſtruck with the phlegm of this character, if you pay attention to the mouth, and to the contour extending from the ear to the chin; its melancholic propenſity is altogether as diſtinctly expreſſed by the eye, and by the noſe jutting over theſe thick lips. The noſe, taken apart, announces much judgment and reflection.

3. A decided propenſity to melancholy, but a ſpecies of melancholy which I ſhould be tempted to denominate that of penetration. You ſee, at the firſt glance, that this is not an ordinary man. The ſlight choleric-phlegmatic tint, which you diſcover in his phyſiognomy, is abſorbed by the melancholic tone of the whole. Fear and diſtruſt are the principal affections of an organization ſo *religious*; pardon me the expreſſion. A noſe like this is the mark of a gentle energy, and of conſummate prudence. The eye and the mouth denote a man fit for the cabinet, capable of tracing a plan, and of calculating the reſult. Nature did not form him for enterprizes which demand great bodily ſtrength, but diſpoſed his mind to feel, with exquiſite ſenſibility, intellectual beauties, and particularly, calmly to reliſh thoſe whoſe reality he knows by experience.

4. We ſhould be warranted in ſaying that the temperament before us is very phlegmatic, very ſanguine; we ſhould have quite as much reaſon to ſay that it is choleric, and even, to a certain point, melancholic. If the copy be exact, the original of this portrait is not a great genius; but neither can he be an ordinary man, and ſtill leſs a little mind. The forehead inclines to a choleric-ſanguine diſpoſition, infinitely happy, and modified by a ſlight infuſion of phlegm. The ſame holds as to the noſe and the mouth; the under part of the face is phlegmatic-ſanguine. A calm and manly eloquence flows from theſe lips. The eyes are too

too vaguely deſigned to be in harmony with the forehead: they do not ſay all that this perſon would wiſh them to expreſs. With ſuch a phyſionomy, the proprietor muſt neceſſarily be a man of probity.

5. The profile of one of the moſt ſolid and reſpectable men with whom I am acquainted, and who is at once melancholic, choleric, phlegmatic, and ſanguine. The melancholic principle, which predominates in this temperament, makes him exquiſitely quick-ſighted to the ſlighteſt imperfection; but if ever he is rigid to exceſs, it is rather in ſpying and cenſuring faults in himſelf, than in others. Such firmneſs and moderation—ſuch clearneſs of underſtanding and energy of character—ſo much ſeverity, corrected by ſo much gentleneſs—a contempt ſo decided for the vanities of the world, and at the ſame time ſo juſt an eſtimation of the innocent pleaſures of life—that implacable hatred of vice, and that tender affection for the perſon of the vicious—on one hand, a dignity of reaſon, riſing above prejudice; on the other, a philoſophic tolerance, conforming itſelf, with condeſcenſion, to receive modes and practices—All this ſuppoſes the happieſt mixture of the four temperaments, and is a further confirmation of one of my favourite poſitions. That melancholy and phlegm are indiſpenſably neceſſary to genius and true greatneſs. In the profile before us, the character of the eye is melancholic, and that of the mouth melancholic: a difference, which, however, does not in the leaſt mar the harmony of the whole.

6. You will be diſpoſed to rank this face among the phlegmatics. The mouth, a little too ſoft, compared with the other features, and the rather relaxed contour of the chin, would juſtify your claſſification. But then what will you ſay of the forehead and the noſe? Would you expect the calmneſs and energy, the wiſdom and firmneſs which they expreſs, from a character governed by a predominant phlegm? or elſe, to which of the other three temperaments will you excluſively refer theſe qualities? It is an embarraſſing queſtion. So much wiſdom belongs not to the choleric man; the melancholic is ſcarcely capable of ſuch a degree of ſerenity; and the ſanguine is, uſually, leſs ſolid. If you are ſo fortunate as to fall in with a man whoſe forehead, noſe, and eyebrows,

brows, are in ſuch perfect conformity—ſtand ſtill, accoſt him reſpectfully, and intreat his permiſſion to apply to him, when you have occaſion, for his good advice.

Four Heads. G.

1. A choleric-ſanguine temperament, and ſomewhat inclined to phlegm. The lower part of the profile announces, beyond the poſſibility of being miſtaken, the choleric character—a will that muſt be obeyed, a mind prompt to form deſigns, active in conducting them, impatient to behold the accompliſhment. The ſanguine part is characterized by the noſe and by that forehead, ſo rich in ideas, ſo qualified to view objects in their true light, and to embrace them in all their extent. The under part is phlegmatic-ſanguine. With an organization ſo energetic, ſo productive, the man is called to act, and will ſucceed in the higheſt ſphere of action: he is diſpoſed to miniſter to the happineſs of all around him; but in order to be happy himſelf, he muſt ſecure the attachment of friends of a ſanguine-phlegmatic temperament and of a ſprightly humour.

2. Here we have a ſanguine-phlegmatic temperament. The combined whole of this beautiful phyſionomy announces a man of courage: the contour of the noſe indicates a deliberate firmneſs; the forehead, ſoundneſs of underſtanding and preſence of mind.

This is the judgment I pronouced on the profile 2, without knowing the original. I have ſince been informed that it is the Image of a celebrated man, equally diſtinguiſhed by his genius, his actions, and his moral character; of a man who employs as much coolneſs and prudence in the formation of his plans, as warmth and energy in the execution of them; who, in different quarters of the globe, has ſignalized himſelf by his naval exploits, and in his writings has treated, like a ſcholar, every branch of his profeſſion. Add to this, a noble diſintereſtedneſs, an extreme ſimplicity of manners, an inexhauſtible fund of

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of moderation and goodneſs,—and it muſt be admitted, that he who unites ſo many excellent qualities to talents ſo rare, has the moſt undoubted claim on public eſteem, and the applauſe of the phyſiognomiſt.

3. There are phyſionomies which one would be tempted to denominate *petrified*. They are detached from ſociety, they intereſt no one, participate in nothing, are ſuſceptible of nothing, and with difficulty communicate themſelves to others. Firm and unſhaken, perſons of this ſort are neither good nor bad, neither ſenſible nor ſtupid; they may be ſaid to have no temperament. But faces ſuch as thoſe I ſpeak of, are infinitely more rare in real life, than in works of art: you find them eſpecially in copies and imitations, made after the antique. This profile furniſhes an example of it. Firmneſs without energy, obſtinacy without malignity, force without courage—theſe are the obvious characteriſtics of this profile: there is nothing ignoble in it; it even ſeduces by a certain air of greatneſs, of ſuperiority, and capacity—and yet one durſt not anſwer for it, that it poſſeſſes a ſingle one of theſe qualities. Every thing here is evidently factitious; half nature, half art, I know not what to make of it.

4. Here is one phyſionomy more, whoſe character is, that it has none. It is a mixture of Nature and Art, of fleſh and ſtone, of great and inſipid traits; in a word, the production of a manneriſt running after the ideal. Never did Nature form ſuch a forehead, nor ſuch eyes, nor ſuch a noſe, nor ſuch hair. All this is without character, without temperament; and were you even to take the lower part for ſanguine-phlegmatic, what would you ſay of the noſe, the form of which is ſo elegant, and which ceaſes to be natural, becauſe the Painter has taken pains to play the manneriſt? On the firſt look, this figure ſuggeſts the idea of the head of St. John; but examine it cloſely, and it ſinks into the mere maſk of a beautiful countenance, unmeaning to the laſt degree.

I feel how imperfect ideas are, and I acknowledge it; but I was unwilling to repeat what others, before me, have ſaid a thouſand

ſand times. I will only add, that by means of a *frontometer*, we ſhall arrive, I hope, at the capacity of finding, for all objects in general, the proper ſigns, the contours, the lines and character of irritability; that we ſhall be able to fix the relation between all the contours of the human forehead, and all other forms whatever which preſent themſelves to our eyes, or which influence our feeling.

Let me be permitted, finally to indicate, in a few words, ſome of the articles which are ſtill wanting to my Lecture, and to propoſe ſome queſtions, the ſolution of which I refer to the experience of *wiſe* and *good* men.

1. Is man able, and ought he, to ſubdue entirely his natural temperament, or labour totally to deſtroy it? Is the caſe of our temperament at all different from that of our ſenſes and of our members? And juſt as every creature of God is good in its principle, is not every particular faculty of that creature good alſo? Does Religion exact more than the ſhunning of exceſs, that is, the moderating of ſuch of our deſires as cramp or prevent the exerciſe of other uſeful faculties? Does it demand more than the *exchange of the objects of our paſſions?*

2. In what manner ought a choleric father to treat and direct his choleric ſon? a ſanguine mother her melancholy daughter? a phlegmatic friend his choleric friend? In a word, in what manner ought one temperament to comport itſelf toward another temperament?

To this I ſhall ſuccinctly reply, that the eſtabliſhment of immediate relations, between two contrary temperaments, ought, as much as poſſible, to be avoided: that it would always be proper to contrive for them the intervention of a third, to act as mediator.

A choleric man ought never to treat with another choleric perſon, without the aid of a phlegmatic-ſanguine.

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The ſanguine will injure himſelf by forming a connection with one equally ſanguine. A temperament very choleric will fatigue the phlegmatic, till he is completely exhauſted, by exciting in him attention too violent. Take care not to bring together the ſanguine and the melancholic; and place not this laſt by the ſide of a choleric perſon, without ſecuring the mediation of a ſanguine phlegmatic.

3. What temperaments are the moſt prediſpoſing to friendſhip which ſuit each other beſt in the married ſtate? I would chooſe the ſanguine-phlegmatic for the matrimonial union: the choleric-melancholic is moſt adapted to friendſhip.

4. Which are the temperaments that cannot immediately ſubſiſt together? It is abſolutely neceſſary that the choleric ſhould be ſeparated from the choleric, but each of the other temperaments may agree with its like.

5. What can, and what ought to be demanded of each temperament? What kind of employment and recreation will you aſſign it? What friends, or what enemies would you wiſh to procure for it, in view of either exciting or repreſſing its paſſions? I will not decide the queſtion, but I could wiſh it were determined by connoiſſeurs, who have ſtudied the human heart more profoundly than I have.

6. Is there in the ſame temperament a bad quality which is not compenſated by a good one?—I believe not.

7. What are the diſtinctive traits of the phyſiognomy for each temperament, in different ages and ſexes? The melancholic temperament gradually hollows and contracts the features of the face! the ſanguine always ſhrivels them more; the choleric bends and ſharpens them; the phlegmatic flattens and relaxes them.

LECTURE VI.

Of the Strength and Weakness of Constitution.

WHAT we call *ſtrength of body*, is that natural faculty of man, in virtue of which he acts powerfully, and without effort, upon another body, without eaſily yielding himſelf to a foreign impulſion. The more a man operates immediately, and the more difficult it is to move him—the ſtronger he is; the leſs he is able to operate, and the leſs reſiſtance he can make to the ſhock of another body— the more weak he is.

Strength may be divided into two ſorts; the one *calm*, the eſſence of which conſiſts in immobility; the other *lively*, which has motion for its eſſence; that is, it produces motion without yielding to it. The latter may be exemplified by the elaſticity of the ſpring; the former, by the firmneſs of therock.

I put in the firſt claſs of ſtrong perſons thoſe whom you may denominate Herculeſes, in whom every thing announces the moſt robuſt conſtitution: they are all bone and nerve: their ſtature is lofty,

lofty, their fleſh is firm and compact; they are pillars which cannot be moved.

Thoſe of the ſecond claſs are of a complexion which has not the ſame firmneſs, nor the ſame denſity; they are leſs corpulent and maſſy than the preceeding, but their power unfolds itſelf in proportion to the obſtacles which oppoſe them. If you ſtruggle againſt them, if you attempt to repreſs their activity, they ſtand the ſhock with a vigour, and repel it with an elaſtic force, of which perſons the moſt nervous would hardly be capable.

The natural ſtrength of the elephant depends on his bony ſyſtem; irritated or not, he bears enormous burdens; he cruſhes without effort, and without intending it, whatever happens to be in his way. The ſtrength of an irritated waſp is of a very different kind; but thoſe two kinds of ſtrength ſuppoſe ſolidity of the fundamental parts, and the ſame ſolidity in the whole.

The ſoftneſs of bodies deſtroys their ſtrength.

It is eaſy then, to form a judgment of the primitive ſtrength of of a man, the ſoftneſs or the ſolidity of his complexion. In like manner alſo an elaſtic body has diſtinctive ſigns, which prevent its being confounded with a body non elaſtic. What a difference between the foot of the elephant and that of the ſtag, between the foot of the waſp and that of the gnat!

Solid and calm ſtrength manifeſts itſelf by well-proportioned ſtature, rather too ſhort than too tall; by a thick nape, broad ſhoulders, a face rather bony than fleſhy, even in a ſtate of perfect health.

I had ſome other ſigns which announce this ſpecies of ſtrength. A forehead ſhort, compact, and even knotted—frontal ſinuſes well marked, not too prominent, and which are either entirely ſmooth in the middle, or with deep inciſions; but whoſe cavity ought not to be limited to a ſimple flattening of the ſurface—eyebrows buſhy and cloſe, placed horizontally, and which approach near

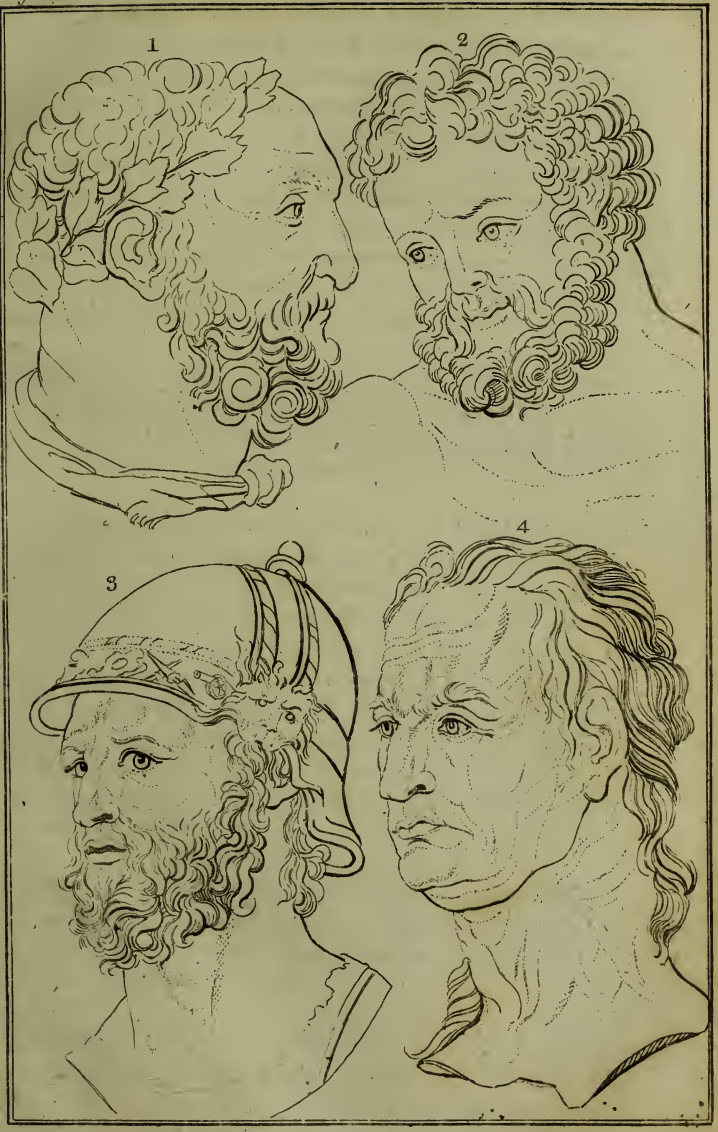
the eyes—ſunk eyes and a determined look—a noſe broad, firm, bony near the root—contours ſtraight and angular—the hair of the head and that of the beard, ſhort, curled, and thick—ſmall teeth, ſomewhat broad, and well ſet—cloſe lips, and the under one jutting out, rather than drawn in—a broad prominent chin—the occipital bone knotty and projecting—a baſe voice—a firm ſtep.

The elaſtic ſtrength, the lively force, which is an effect of irritation, ought to be obſerved in the moment of activity; but you muſt take care to make abſtraction of the ſigns of this activity, when the irritated ſtrengh ſhall be reduced to its ſtate of reſt. We ſay then, that a certain kind of body, which in a ſtate of inactivity is capable of ſo little, which at that time operates and reſiſts ſo feebly, may be irritated and ſtretched to ſuch a point, is capable of acquiring ſuch a degree of vigour. It will be found that this ſpecies of ſtrength, which is roufed by irritation, reſides, for the moſt part in a ſlender body, rather tall but not too much ſo, and the ſame time more bony than fleſhy. You will almoſt always obſerve perſons of this ſort to have a pale complexion, inclining to brown; rapid movements, though ſomewhat ſtiff; a ſtep firm and haſty; the look fixed and piercing; lips finely formed, ſlightly but exactly joined.

The following indications are thoſe of weakneſs. A tall ſtature without proportion; much fleſh and little bone; tenſion of the muſcles; a timid countenance; a flabby ſkin; the contours of the forehead and of the noſe rounded, blunted, and, above all, hollowed; a little noſe and ſmall noſtrils; a ſhort and retreated chin; a long cylindrical neck; a motion either very rapid, or very ſlow, but, in either caſe, no firmneſs of ſtep; a gloomy look; depreſſed eye-lids; an open mouth; long, yelloviſh, or greeniſh teeth; a long jaw, with a joint cloſe to the ear; the fleſh white; fair, ſoft, and long hair, a ſhrill voice; &c.

Four Heads: A A.

No. 1. Where you entirely deſtitute of a phyſiognomical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knowledge you could not but perceive in this profile the ſtrength of Hercules. That forehead, which retreats ſo little accompanied with a ſinus ſo great, the thickneſs of the nape, the buſhineſs of the beard, all bear the ſame impreſs. But it is not ſtrength alone which diſtinguiſhes this head. There is blended in it a *voluptuous indolence*; and this appears more particularly in the contours of the forehead, and in the arch of that depreſſed noſe. The eye, the cloſe mouth, and the chin, indicate even *refinement in pleaſure*. To characterize a triumphant ſtrength, an energy ever active, a man who accompliſhes whatever he pleaſes, the face, and eſpecially the forehead, ought to be more ſquare.

2. This is one of thoſe *ſquare* heads of which I have juſt now been ſpeaking. It would be the complete image of ſtrength, if the noſe were a little broader. It is a face of braſs; you ſee in it manly courage, and a beautiful combination.

A man like this, is not only immoveable in himſelf, but is alſo capable of bearing down and cruſhing every thing that reſiſts him. On the other hand, he poſſeſſes a certain fund of goodneſs: he never will provoke any one, and will reſt ſatisfied with repelling the attacks made upon him. Real ſtrength loves to practiſe indulgence: it deſpiſes an impotent adverſary, and laughs at frantic malignity. Here the expreſſion of energy is perfectly viſible in the hair and in the beard: the forehead has as much wiſdom as ſolidity: it is leſs prolific than the preceding, but it announces a mind more profound, and which will not eaſily ſuffer the objects it has once laid hold of to eſcape.

3 This ſtrength reaches not that of Hercules; you will remark in it more roughneſs, more ferocity, and leſs preciſion. I would call it an *indeſtructable* ſtrength, which, once roufed, proceeds to the moſt extreme violence.

Compared with our two Herculeſes, Numbers I. and II. the forehead is leſs productive than the firſt; neither has it the wiſdom of the ſecond. However lofty and however bony it may be, it can only contain a mind obſtinate, contracted, incapable of

embracing objects in all their extent. The eyebrows announce neither judgment nor reflection; at moſt, a paſſionate heat, which eaſily and frequently changes into frantic rage: this expreſſion is farther ſtrengthened by the manner in which the eyebrows ſink. The noſe is ridiculouſly compreſſed towards its root: replete with ſenſe, in other reſpects it promiſes a prolific character, but always irritable in the extreme. The eye is leſs ferocious than the eyebrow, and leſs energy than the forehead. The mouth bears the impreſs of a ſingular ſpecies of malignity: it preſents a mixture of goodneſs bordering on folly, and of cauſtic bitterneſs which tranſcends the bounds of malice. The chin and neck are inflexibly ſtiff. The hair does not ſuit that face of braſs, and is not much in harmony, except with the look; but the extreme preciſion of the ear fully retraces the character of the forehead, of the chin, and of the neck.

LECTURE

LECTURE VII.

Of the State of Health and Sickness, or an Essay on Symptoms.

WE want a ſymptomatic ſyſtem for every ſtate of health and ſickneſs, founded on the rules of phyſiognomy and pathognomy. An undertaking of this kind far exceeds my ability; but I ſhould like to ſee it executed by an inteligent phyſician. To him would I recommend it to trace the phyſiological characters of the different diſeaſes to which every conſtitution, every body, might be particularly diſpoſed. I am ignorant, to a very great degree, of every thing relating to the knowledge of diſeaſes, and of the ſigns which are proper to them; nevertheleſs, from the little I have ſeen and obſerved in this way, I think I may venture to affirm with confidence, that, on carefully ſtudying the ſolid parts and contours of a great number of ſick perſons, it would not be abſolutely impoſſible to perceive, and to indicate before-hand, in a ſtate of perfect health the characters of the diſeaſes even the moſt dangerous, to which the body is naturally inclined. Of

what utility would such a system be; a *prognostic*, founded on the nature and structure of the body, for every possible or probable distemper! What infinite benefit would be the result, if the physician could say to a man in health, with a probability approaching to certainty, 'According to the natural order of 'things, you have reason to be apprehensive of such a disorder; 'make use of such and such precautions. It is with the con- 'sumption and fever as with the small-pox: the germ of them is 'within us, and may disclose itself in such a manner: thus and 'thus you must act to prevent the effects of it.' A system of Dietetics, raised on the foundation of physiognomy, would be a work worthy of you, illustrious Zimmermann!

With what skill does this great man characterize, in his admirable *Treatise on Experience*, the state of the different maladies produced by the passions! My readers assuredly will not blame me for inserting, in this place, some passages which contain excellent symptomatic remarks, and which prove to what a degree that author is conversant in his subject. I begin with a very interesting extract from Chap. viii. of Part First. 'The physician who is a 'man of observation, examines the physionomy of diseases 'This physionomy communicates itself, it is true, to the whole 'extent of the body; but the signs which enable us to form a 'judgment of the nature of the disease; of its changes and pro- 'gress, are particularly perceptible in the features and in the air 'of the face. The patient has frequently the mein of his dis- 'ease; this is visible in burning, hectic, and billous fevers, in the 'green sickness, in the jaundice, in atrabilarious, and in worm 'complaints.' (Ignorant as I am in medecine, I have frequently discovered in the physionomy the indication of the solitary worm.) 'This mien of which I speak, cannot possibly escape the least at- 'tentive observer, especially in the ravages of the veneral disease. 'In violent fevers, the more that the face looses its natnral air, the 'greater is the danger. A man whose look was formerly gentle 'and serene, and who with his face, all on fire, fixes a disturbed 'and wild eye upon me, always fills me with apprehension of a 'deranged understanding. At other times, and in inflammations 'of the lungs, I have seen the face turn pale, and the look

'ramble at the approach of a proxyſm which chilled the patient 'with cold, and even left him inſenſible. Diſturbed eyes, pen-'dant and pale lips, are bad ſymptoms in hot fevers, becauſe they 'ſuppoſe extreme debility: there is very great danger when the 'face falls ſuddenly. There is a tendency to mortification when 'in inflammatory caſes, the noſe becomes pointed, the complexion 'lead coloured, and the lips blueiſh. In general, the face fre-'quently announce the ſtate of the patient, by ſigns which ap-'pear nowhere elſe, and which are highly ſignificant. The eyes 'alone furniſh us with innumerable obſervations. Boerhave 'examined thoſe of his patients with a magnifying glaſs, to ſee 'if the blood aſcended in the ſmall veſſels. Hippocrates conſi-'dered it as a bad ſymptom, when the eyes of the patient ſhun-'ned the light; when involuntary tears flowed from them; 'when they began to ſquint; when the one appeared ſmaller than 'the other; when the white began to redden, the arteries to 'grow black, to ſwell, or to diſappear in an extraordinary man-'ner. (p. 432.) The motions of the patient, and his poſture in 'bed, ought equally to be placed in the number of diſtinctive 'ſigns. You frequently ſee the patient raiſe his hand to his 'forehead, fumble in the air, ſcratch the wall, pull about the 'bed-cloths; and all theſe motions have their ſignification, as 'they have their cauſe. The poſture of the ſick perſon is analo-'gous to the ſtate in which he finds himſelf, and for that reaſon, 'merits particular attention. The more incommodious his ſitua-'tion is in an inflammatory diſorder the more it enables us to 'form a judgment of the agitation he undergoes, and of the dan-'ger which threatens him. Hippocrates has gone into all theſe 'details, with an accuracy altogether ſatisfactory. The more the 'poſture of the patient approaches that which was habitual to 'him in a ſtate of health, the leſs is his danger.

I here inſert by the way a remark of our author, which appears to be replete with ſagacity. 'Swift,' ſays he, p. 452. 'was lean as long as he was a prey to ambition, and every ſpecies 'of mental diſquietude. He afterwards entirely loſt his reaſon, 'and then he became plump again.'

Mr. Zimmerman gives an admirable deſcription of envy, and of the ravages it commits on the human body. 'The effects 'of envy begin to appear even in children. Under the influence 'of this propenſity, they become lean and languiſhing, and fre- 'quently fall into a maraſmus. In general, envy diſorders the 'appetite, it occaſions unquiet ſleep and febrile convulſions; 'it ſaddens the mind; it produces a peeviſh, impatient, and reſt- 'leſs air: it has a tendency to produce an oppreſſion of the lungs. 'The good name of another is ſuſpended, like a ſword, over the 'head of the envious perſon: he is continually contriving to tor- 'ment others, and he is his own greateſt torment. Obſerve him, 'even in his moments of gaity: it departs from him, the moment 'his demon begins to work, as ſoon as he feels himſelf unable to 'repreſs that merit to which he cannot riſe. He then rolls his 'eyes, contracts his forehead, and aſſumes a gloomy, ſullen pout- 'ing air.' Vol. II. Chap. I.

The authors who have written moſt on ſymptons, and whom phyſicians moſt frequently quote, are, Aretæus, Lemnius, Emilius Campolongus, Wolff, Hoffman, Wedel, Schroder the Father. I have likewiſe ſeen two good diſſertations on the ſame ſubject: the one by Samuel Quelmalz, *de proſopoſcopia Medicâ, Leipzig.* 1784: the other by the celebrated *Stahl, de, facie morborom indice; ſeu morborum eſtimatione exfacie; Halle,* 1700. But the beſt compoſed treatiſe we have in this way, the moſt intereſting and moſt complete, is *Thomæ Fiene, Philoſophi ac Mideci præſtantiſſimi, Semiotica, ſieve de ſignis medicis Lugduni,* 1664: yet this ingenious author has glanced very ſlightly on the prognoſtics to be drawn from the figure of the body; though, in his Diagnoſtics he attaches himſelf more to it than other writers have done.

Of Youth and Old Age.

I.

Youth extends and develope the body, Old Age contracts and ſhrivels it: the former moiſten it, and diffuſes warmth over it;

the latter dries and freezes it. In youth the body is erect and elevated; in old it bends and sinks.

2.

The physionomy of youth discovers what we shall be, that of old age what we have been; but it is much easier to reason from the past than to predicate of futurity. The bony system being my principle, guide, and the bones not being as yet marked with sufficient strength, not yet sufficiently consolidated in youth, I will frankly confess that I have frequently much difficulty to know the character of the grown man from the features of the youth; the character of the woman from the traits of the girl. It is not easy to satisfy one's self in the comparative judgments, when they must deducted only from the rules of physiognomy, and from the concours of the body, taken in a state of rest; the thing, however, is not impossible.

3.

'The first years of youth,' says Zimmerman, 'contain the natural history of man. They unfold the faculties of the soul; they discover the first principles of our future conduct, the traits which suit every temperament. Mature age disposes a mind of the utmost candour to dissimulation, or, at least, it produces in our idea a certain modification, which is the effect of instruction and experience. Years successively efface even the characteristic signs of the passions, whereas youth presents the most positive indications of them. As long as man preserves his primitive dispositions, he changes not, and is incapable of playing the imposture under a borrowed colouring. The youth is the work of nature, the grown man is moddelled by art.'

4.

My dear Zimmermann! this passage contains both truth and falsehood. I perceive it is true, in the face of the young man,

the *maſs* which has ſerved as a baſis to his conſtitution, but it is very difficult to diſcover in it the form of the future adult.

5.

Youth, juſt as old age, has its paſſions and its faculties. Theſe, though dependent one upon another, are frequently in contradiction in the ſame individual, and their developement alone can draw out the traits which characterize them. The grown man is, after all, only the youth viewed through the microſcope: thus I read the more diſtinctly in the face of the adult, than in that of the boy. I admit that diſſimulation may conceal a great many things, but it changes not the form. The marked, conſolidated, and ſtrengthened features of the grown man are, to the phyſiognomiſt, a preſervative too efficacious againſt miſtake, to permit the tricks of diſſimulation to betray him into error. The diſcloſure of the faculties and of the paſſions add to the firſt ſketch of the phyſionomy a deſign more bold, deeper ſhades, and a more ſteady colouring which never appear before the age of virility.

6.

The phyſionomy of a young man frequently announces what he will be, or what he will not be: but he muſt be a great connoiſſeur, and a moſt expert obſerver indeed, who ſets himſelf up for a judge of the future character in every given caſe.

7.

Undoubtedly when the *form* of the head is beautiful, ſtriking, and well proportioned, when the parts which compoſe it are of a ſtructure ſolid, and yet fine, when, moreover, it is boldly deſigned and not too faintly coloured—it can hardly ſuppoſe an ordinary man. This I know, and I know beſides, that if the form of the head be irregular, and eſpecially oblique or bent, if the deſign of

it is either too relaxed, or ſtiff, it certainly promiſes no great things; but how many variations does the form of the face, and even its bony ſyſtem, undergo in youth!

8.

Much is ſaid of the candour, of the frankneſs, of the ſimplicity, and of the ingenouſneſs of phyſionomies in infancy and early youth; but when one is in the habit of living always with children, of being employed about them, and of ſtudying them attentively, one is ſoon convinced, that it is a matter of the laſt difficulty to read their features aright. The ſlighteſt accident, an emotion, a fall, ill uſage, is frequently ſufficient to derange, in its principle the moſt ſtriking and the happieſt phyſionomy, and yet this change may not be communicated at firſt to the whole form. That ſtill beautiful, always flatters; you ſtill ſee in it a forehead intrepidly firm, eyes deep, and penetrating, a mouth ſweet and flexible—but a ſlight mixture has diſturbed that look, formerly ſo ſerene—but the mouth has contracted a ſmall obliquity ſcarcely perceptible, and which, perhaps, appears only at intervals—no more is wanted to degrade the phyſionomy of this hopeful young man, ſo that you can hardly know him to be the ſame perſon, till at length the progreſs of years have brought on a total contraſt in the features.

9.

The eye of the Divinity alone can perceive in the ſimple and ingenous phyſionomy of the young man, or rather, of the infant, the traces of paſſion ſtill concealed. He alone can diſtinguiſh thoſe ſignatures, which, marked at firſt ſlightly on the face of the youth, impreſs themſelves more deeply afterward at the age of maturity, and will produce at laſt, in old age, an entire relaxation of the muſcles. The phyſionomy of my youth, how different it was from that which I now wear! What a change

in the form, and in the features, and in the expreſſion of the whole!

O nihi præteritos referat ſi Jupiter annos!

But if the age of the paſſions quickly ſucceed the age of innocence, Reaſon comes afterward to bring us back to the path of Virtue; and ſhe, in her turn, promiſes us an eternal recompenſe, after a ſhort and tranſitory life is at an end. Shall the veſſel ſay unto him who formed it, Why haſt thou made me thus? *I am little, but I am I.* He who created me, diſtined me to be a man, and not to remain an infant. Why then call back a youth paſſed in thoughtleſſneſs and ignorance? Placed in the poſt aſſigned me, I who no longer look backward, and will not regret my having eſcaped from a ſtate of childhood. The maſculine energy which ſuits the grown man, and the ſimplicity of the heart which is the bleſſed portion of infancy—theſe are what I would wiſh to unite: this is the great object of my purſuit; and may God grant that my efforts to attain it prove ſucceſsful!

10.

The oblique and irregular traits which frequently diſfigure the phyſiognomy in early youth, recover and re-eſtabliſh themſelves, if, in proper time, you grant to your pupil a ſuitable liberty; if you deliver him betimes from the oppreſſive yoke of thoſe teazing pedants who exact from him things above his capacity, attainments reſerving for a maturer age. His features, I ſay, will re-eſtabliſh themſelves, if you put him under the direction of an enlightened guide, who has ſenſe to diſcover talents, and to turn them to good account.

11.

The moſt beautiful, forms, and the happieſt phyſiognomies, are ſometimes diſfigured on the approach of manhood; but this de-

formity is very tranſient, and ought neither to render parents uneaſy, nor to diſcourage them. It ſhould only inſpire them with greater vigilence, engage them to treat their children with gentleneſs, and even to conceal from them the degradation which they perceive. After a ſpace of two years, the beauty of the young man will re-appear, provided his morals have not been entirely corrupted.

12

A great number of phyſionomies, which in infancy and in youth were diſagreeable, and even ſhocking, change, with time, to a wonderful advantage. When once the features are arranged, when all the parts have been conſolidated in their juſt proportions, when the character has acquired ſufficient conſiſtency to efface foreign impreſſions, when bodily exerciſe has ſtrengthened the conſtitution, and when the heart and underſtanding have been formed by a commerce with perſons of worth—it very frequently happens that the adult has no longer any reſemblance at all to his former ſelf.

13

The arrangement of the teeth is one of the moſt certain indications for diſcovering the turn of mind, and eſpecially the moral character of young perſons.

In order to illuſtrate the doctrine by examples, I ſhall run over the different ages of human life, from infancy, to old age, and I ſhall lay before the reader a ſeries of prints which will furniſh us, I hope, with abundant matter of uſeful obſervation and application. I have already ſaid, and I repeat it, that every Lecture of my work might be the ſubject of a large volume.

The knowledge of man, or what with me is the ſame thing, philoſophy and religion, the knowledge of what is good, that of

God himſelf, cannot be promoted more directly and more immediately, than by the individual ſtudy, and the exact analyſis, of every thing belonging to humanity. Nothing is better calculated to exerciſe the eye and the underſtanding of the obſerver—nothing tends more to illuminate the mind, and better enables us to catch the difference of characters, than the diſcernment of the infinite varieties which appear in the human ſpecies, conſidered under a multitude of forms, which are themſelves ſo endleſsly diverſified; nothing contributes ſo much to the perfection of language, nothing is more intereſting, more uſeful, and more inſtructive for the commerce of life—and nothing can ſo much exalt and ennoble our enjoyments.

Two Heads of Children.

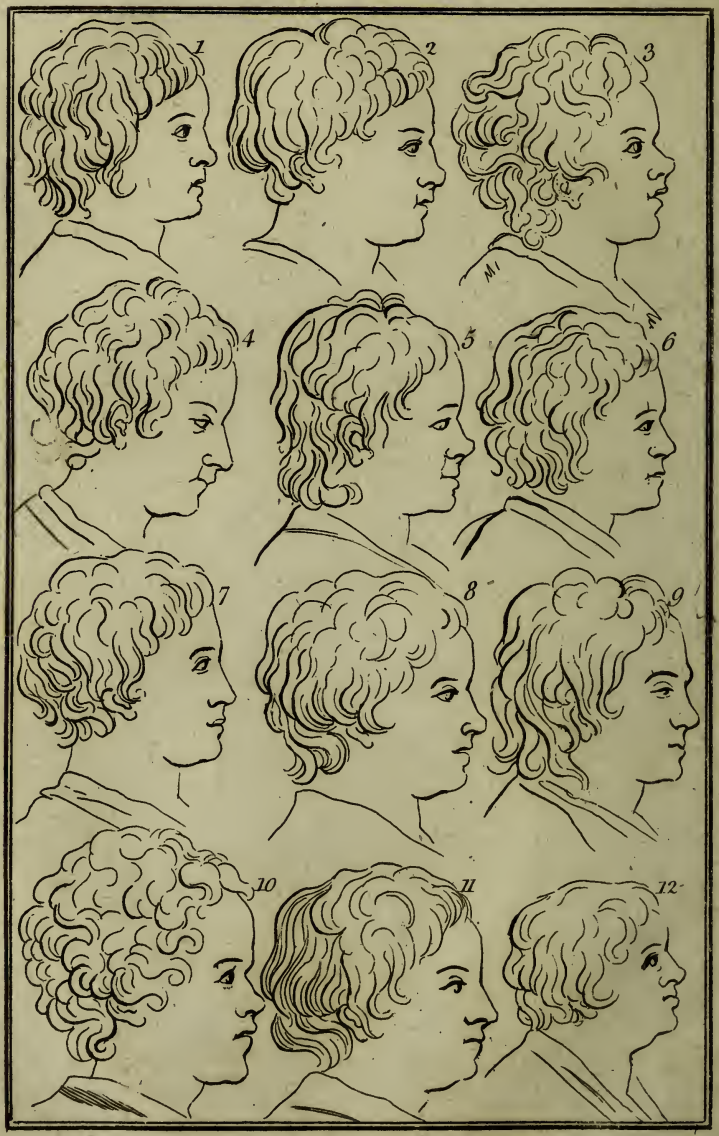
A. B.

Horum est Regnum Coloerum.

A. This print is after Weſt, to which I ſhall once more refer in the ſequel. If the phyſionomy does not appear ſo animated as it ought to be, the copyiſt is to blame. This child replete with innocence and candour, is raiſing his eyes to Jeſus Chriſt, ſees and hears only him. The mouth is too harſh and too open for the degree of attention indicated by the attitude in general, and particularly by the form of the eye. Attending to proportion, the noſe is likewiſe too marked, too little infantine; but it neceſſarily ſuppoſes much ſweetneſs and ingenuouſneſs, a heart upright, pure, and generous, a judgment ſound and clear. The forehead conſidering its poſition and its contours, promiſes, neither profound thought nor enterprizing courage. The eye announces a conception extremely rapid, an aſtoniſhing capacity to ſeize, I had almoſt ſaid, to devour beauties which affect the ſenſes.

The ſame character may be traced in the contour of the occiput. The chin is a little too voluptuous; but I diſcern in the whole the

A
B



Twelve Heads

expreſſion of that beautiful ſimplicity, of that divine ſentiment, which detaches the ſoul from the things of this world, and enſures to it a participation of the bounty of a Father in heaven.

B. This head is truly infantine, but in which the ſtrength of twenty years is viſibly concentrated. However childiſh the form, every thing in it announces the vigour of a Hercules. The face is fleſhy; but it is a fleſh which has the hardneſs of braſs. This youth is choleric-ſanguine to the higheſt degree; he cannot poſſibly have ſprung from feeble parents, nor been born in a mean condition. Had we the means of ſettling the degrees of obſtinacy, according to the different conditions of life, from the conſtable up to the magiſtrate, and from the magiſtrate up to the monarch, I would aſcribe to the being before us the inflexible will of a *Deſpot*, inexorable firmneſs, founded on energy of character. Of this the forehead and chin are ſufficient indications.

Twelve Heads of Boys.

C.

Twelve profiles, between which you may, perhaps, on the firſt glance, perceive a certain air of reſemblance, but which differ immenſely in point of character. There is not one of them which excites my admiration; and the reader will probably think as I do, after he has attentively examined them one by one.

1. Phlegmatic-melancholic, perfectly good-natured, but of a feeble character. With much gentleneſs and modeſty, docility and reflection, he is inclined to doubt and miſtruſt.

2. This profile preſents a ſingular mixture. The forehead indicates an obſtinacy which appears to be the effect of a narrow mind; the noſe diſcovers judgment at bottom; the eye, mouth, and chin, announce good-nature bordering on weakneſs.

3. Much weaker ſtill than the preceeding, more waggiſh in his mirth. The over obtuſe contour of the paſſage which joints the noſe to the mouth, gives the whole a childiſh air. The forehead promiſes more flexibility and docility than that of No. 2.

4. If the chin were more analogous to the part between the noſe and the mouth, and if the forehead retreated a little more a-top, this phyſionomy would certainly be much above the common. Such as it at preſent. It appears fixed for life; it will be difficult, if not impoſſible, to ennoble it.

5. The forehead is very well, without having any thing remarkably diſtinguiſhed, and that eye too is not ordinary. A noſe ſo violently turned up is not in nature; were it leſs exaggerated, I ſhall call it judicious. The mouth of this boy is too intelligent for his age: it entirely ceaſes to be childiſh.

6. The forehead is not ſo good as the proceeding, the more cunning. The mouth is not young enough, and, notwithſtanding the diſagreeable contraſt which reſults from it, it preſerves an air of wiſdom and goodneſs.

7. Though the upper part of the face indicates a feeble character, you cannot help obſerving in all the reſt, and particularly in the mouth, an expreſſion of candour, gentleneſs and dignity.

8. A part of the contour of the noſe excepted, this phyſionomy is completely ſtupid. A forehead whoſe profile appears rounded, and which advances a-top, is always a certain mark of ſtupidity.

9. Premature reaſon, but proceeding on falſe principles; obſtinacy ſcarcely belonging to that age; a mixture of weakneſs, ſtupidity, and indolence.

10. Complete ſtupidity and harſhneſs, if you except the eye.

D
1
2
E

11. A phyſionomy of the ſuperior kind, and which almoſt ſuperabounds in the reaſoning powers. I perceive here the man deſigned for the cabinet.

12. The noſe, taken by itſelf, ſuppoſes judgment, but every thing elſe is mere phlegmatic ſtupidity.

Two Profiles of Men.

D.

1. This profile diſcovers capacity and good ſenſe. Cover forehead 1, the under part of which eſpecially is drawn without truth and correctneſs—and you will read in that handſome phyſionomy, a mind ingenuous and open, a character gentle, tranquil, and generous. The forehead and the noſe of 2, promiſe a man more decided, and who is more directed by reaſon in the judgments which he pronounces Perſons of this ſort, has, however, aptitude for every thing. Employ them in buſineſs, make preceptors, profeſſors, of them, they will ſucceed every where. They examine objects with clearneſs, and with ſolidity: they meaſure them by the proper ſtandard.

Two Boys.

E.

The ſame face twice repreſented. You will remark in the firſt more gentleneſs, cordiality, and delicacy; in the ſecond, more energy and vigour. Both the one and the other denote a manly and generous character. Such a look neceſſarily ſuppoſes quickneſs of conception, a clearneſs of underſtanding which admits of no ambiguity or confuſion. The eyes and eye-brows announce ſuperior diſpoſitions, a greatneſs almoſt heroic: in the firſt head theſe parts approach to the ſublime. The noſe in both promiſes a good and honeſt heart, without much ſtrength of

mind, and without eminent qualities. What we perceive or conjecture of the forehead, indicates an excellent memory and firmneſs—more clearneſs, however, than ſagacity.

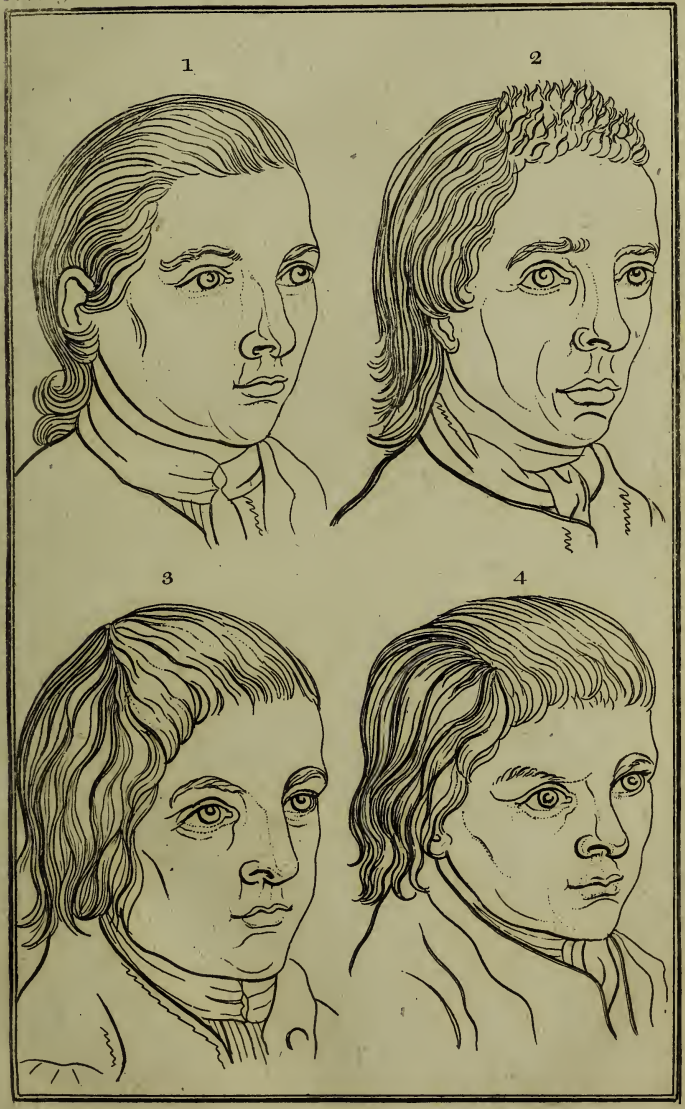
Four Portraits.

F.

Four excellent phyſionomies. 1, is infinitely more ſenſible than 2; but, in this reſpect, the form of the eye-brow, in ſome meaſure, indemnifies the ſecond for the injury done him in the contour of the forehead and of the noſe. His mouth is more phlegmatic than that of 1, in which you diſcover more ſerenity and gaiety. Differences of this ſort ariſe from the moſt minute circumſtances. The eye of 1 is more attentive and more judicious than that of 2, and a ſlight inflection in the noſtril renders it more ſignificant. In general, 1 appears to me a valuable perſon; he is a young man of ſingular courage.

3. An energetic, valiant, and ſolid character. The noſe expreſſes a wiſdom and a vigour which are not to be traced to ſo much advantage in the forehead. This laſt-mentioned part diſplays more firmneſs and obſtinacy than judgment and ingenuity. A perſon with ſuch a look may become an artiſt. The mouth likewiſe promiſes much ability; it has, if you will, an air of goodneſs, but there is a little too much coldneſs mingled with it.

4. This phyſionomy is more animated and decided; it ſuppoſes more penetration, dexterity, and intelligence than any of the preceding. Every thing in it is in harmony. That eye embraces, runs over, and analyſes its object with aſtoniſhing rapidity. A gentle calm and a ſentiment of conviction are depicted in the mouth. It is the moſt beautiful of the four: no one of them announces ſo much gentleneſs, tranquillity, wiſdom, capacity, and ſolidity.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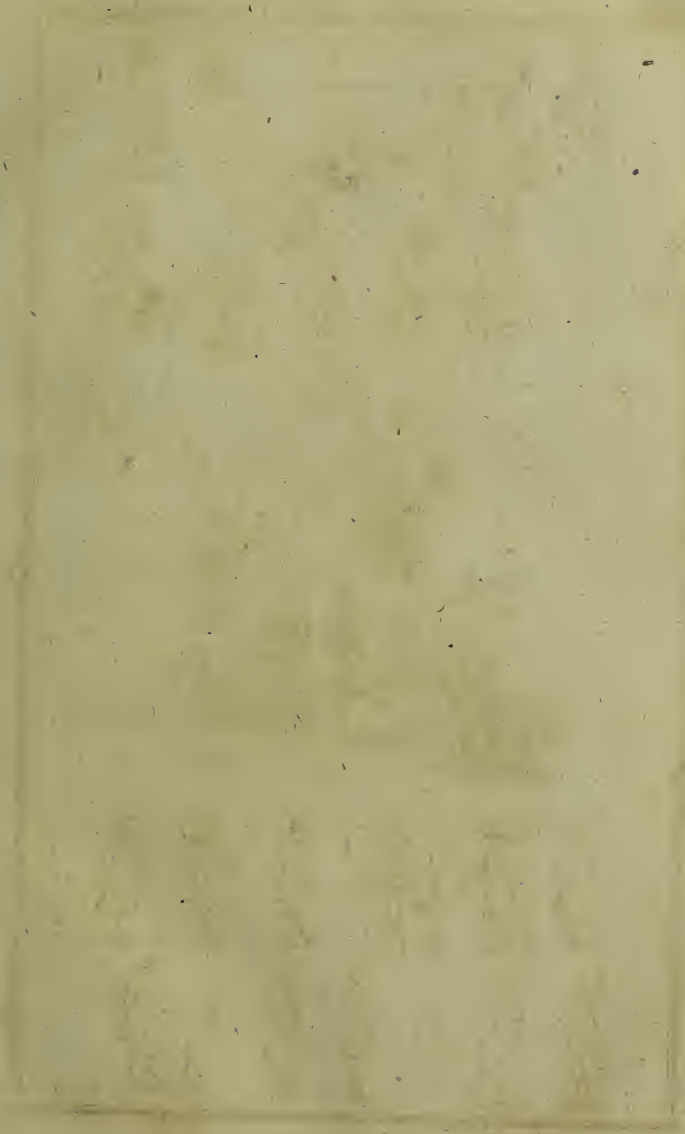


G
H
I

Twelve Figures of Boys.

G.

Theſe figures of children are upon too ſmall a ſcale, but they are not the leſs ſignificant on that account, as much in reſpect of phyſionomical expreſſion, as of attitude: not one of them is advantageous, not one of which it is poſſible to ſpeak well.

1. If you heſitate to call this a wicked boy, you may impute to him at leak a harſh and violent character. 2. A moroſe temper, and quite diſpoſed to miſchief. 3. An idle blackguard. 4. Daſtardly and indolent. 5. A coward. 6. Dull and ſtupid. 7. Sordidly avaricious. 8. Stupid and good. 9. A miſchievous hypocrite. 10. A diſobedient and inſolent child. 11. Impudent and ſtubborn. 12. Cruel.

Whole length Figure of Content.

H.

The attitude and features of this figure repreſents content perſonified; only the face is over delicate, and rather too flat.

Thirteen whole lengths of Boys.

I.

All theſe ſmall figures too are ſpeaking and characteriſtical:

1. Preſents the attitude of a good lad, who, in his ſimplicity will do harm to no one. The gaiety of 2 is pleaſing. 3. Has the air of a ſtudious youth. 4. Is meditating on what he has juſt read. 5. Is a little ſprightly wag. You diſcover in 6, the gentleneſs of a good mind; 7. A noble and generous character.

8. Bears the impreſs of genius. 9. Is abſorbed in devout exerciſes. I cannot doubt, for a moment, of the docility of 10, nor of the candour of 11. 12. Preſents the image of a poor wretch overjoyed on receiving ſeaſonable relief. 13. Is adminiſtering that relief with a liberal heart and hand.

Head of a Young Man.

K.

I ſubjoin the portrait of a young man, reſpecting whom I boldly pronounce every thing honourable and wiſe—every thing that concurs to render a man uſeful, ſolid, judicious, conſiderate, orderly—every thing that can inſpire confidence—every thing approaching to ſuperiority, without actually riſing to ſuperiority—decidedly meets in this face.

Twelve Outlines of Heads.

L.

1. A young man eſtimable on the ſcore of goodneſs. He is a ſprightly fellow; he unites docility to capacity, but profeſſes no extraordinary talents.

2. With reſpect to talents he is ſuperior to the preceding. The forehead, the eyes, and the mouth, diſcloſe a more reflecting character.

3. Magnanimous and haughty. Cover the under part of the face, and the expreſſion of his dignity will appear in all its purity: the under part on the contrary, preſent a mixture of arrogance and voluptuouſneſs.

4. Generous, diſcreet, and conſiderate. The character of circumſpection reſides rather in the eye-brows than in the eyes: it is apparent alſo in the form of the face.

K
L
1
2
3
4
5
6
7
8
9
10
11
12
M
1
2

5. Genius ſparkles in the whole of this form: it is viſible in the hair, and eſpecially in the look. The noſe is badly drawn, and void of character.

6. The form of the face and the eye-brows announce a ſerious thinker, ſomewhat diſpoſed to melancholy. There is a tint of weakneſs in the eyes: the noſe and mouth are ſtrongly expreſſive of dignity and goodneſs.

7. Attentive and ſtudious, rich in talent: he unites, to the love of order, quickneſs of apprehenſion and a retentive memory.

8. This face expreſſes rather a ſudden burſt of joy, than habitual gaiety: he is not endowed with ſuperior faculties.

9. A character flexible and docile, gentle and good, innocent and peaceable.

10. Poſſeſſes a ſound underſtanding: he is ſincere, a rigid obſerver of truth, and brave.

11. Humble, modeſt, and reſpectful. His gentleneſs and docility almoſt ſupply the place of talents.

12. A character affable, affectionate, and ingenuous; a ſoul all candour, a mind contented, flexible, and attentive—Theſe are the diſtinctive marks of this phyſiognomy.

Four Heads.

M.

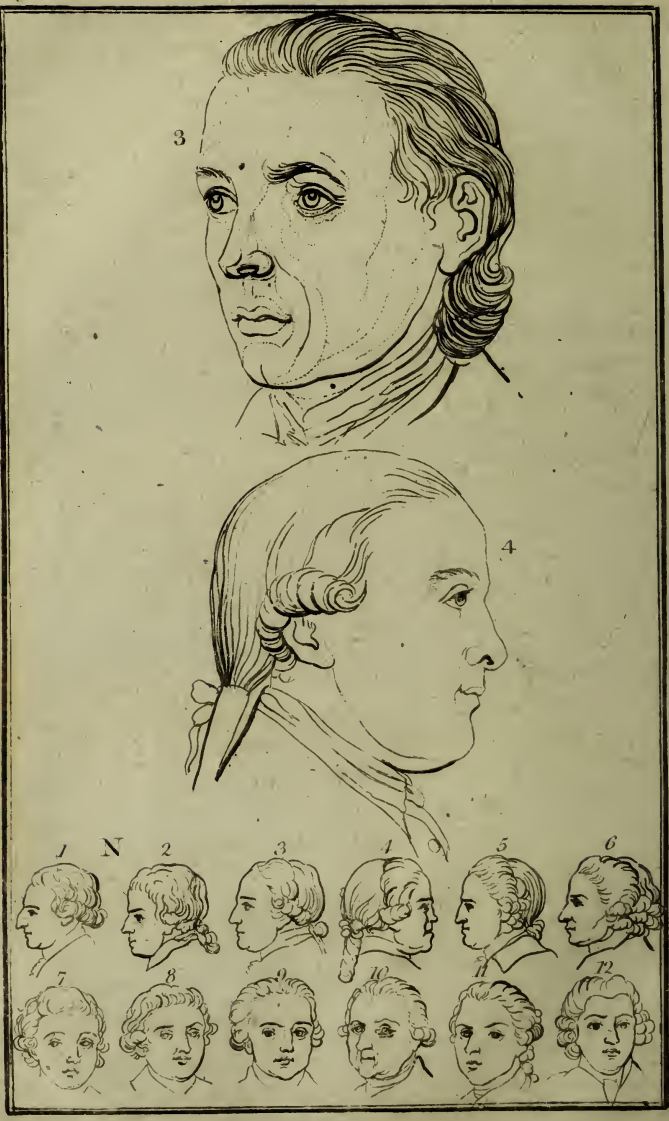
1. and 2. The ſame face taken both ways in profile. The whole conveys the idea of a character good, gentle, and generous: and it is preciſely this whole which produces the expreſſion of theſe two laſt qualities, though it is to be found ſtill more particularly in the form of the noſe. I would allow to this head facility of

comprehenſion, but no depth; a mind capable of contemplating objects with diſcernment, which meaſures them, perhaps, with accuracy, and in all their extent, but without penetration ſufficient to acquire a thorough knowledge of them. The eye of profile 2 is gentler and more ſenſible than that of 1, the noſe of which has ſo much the more ſagacity and ingenuity. The drawing of the noſtril in both is incorrect. The mouth 2 is not deſtitute of dignity; 1 is, however, ſuperior to it in this reſpect. The ear, the chin, the neck, and the whole contour of the occiput promiſe infinitely leſs than the noſe and the mouth.

You muſt agree with me in thinking that 3, on the firſt glance, this face is one of thoſe which may miſlead the moſt experienced phyſionomiſt. I know not the original; I have not the ſlighteſt notion of any thing relating to him, and his portrait makes me ſenſible of the truth of what I have ſaid above—that it is frequently very difficult to form a judgment of youth. Here the whole produces no favourable impreſſion, it has nothing to prepoſſeſs you. If the contour of the forehead had been accurately given, there is no education, no degree of culture, capable of producing, in this head, the germ of extraordinary faculties: The poſition and form of the eyes, the noſe, and what is viſible of the ear, confirm me in my opinion. If the ear is indeed placed at that height nothing more is neceſſary to a decided ſtupidity. The mouth and chin, in like manner, have nothing diſtinguiſhed.—I would not ſwear, however, that this phyſionomy may not conceal many eſtimable qualties, which compenſate the diſadvantages which I have juſt enumerated.

Headleſs and inconſiderate as it may appear, it does not exclude a certain portion of good-nature, nor even ingenuity; and cloſely examined the whole form, I believe, I diſcern in it ſincerity, application, and the love of good order.

4. Seems deficient, it muſt be allowed, in reſpect to ingenuity, ſagacity, and delicacy; but it poſſeſſes a fund of prudence, which in vain you would look for in No. 3—for there is a mighty difference between prudence and ingenuity.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TWELVE SMALL HEADS OF MEN.

N.

I aſked of Mr. Chodowiecki ſix faces of young men, drawn in front and in profile. Here they are. It remains that we enquire, firſt, whether theſe fancy heads be the ſame in profile and in front; and then, what is the character of each. In general they repreſent rather maturity than youth.

1.

This head promiſes a man judicious, generous, and friendly; but I dare not expect from him either ſuperior talents or extreme ſenſibility. 7 cannot be the ſame face; it is much younger: analogy of character has, however, been preſerved.

2.

There is more harmony or identity between 2 and 8; only this laſt ſtrikes ſtill more by its expreſſion of probity, dignity, and judgment. In 2, the upper lip has been omitted through the fault of the engraver.

3.

Modeſt, ſenſible, and attentive. All theſe are likewiſe to be found in 9, which I conſider alſo as the more judicious of the two.

4.

Without having any thing great, or abſolutely noble, this character poſſeſſes an extraordinary fund of reaſon, but more ſtaid

and more decided than befits this time of life. Scarcely any one except a ſick perſon or a miſer, could have ſuch a phyſionomy under forty years of age. 10, is fifty at leaſt: he is conſiderate and crafty; he muſt have the prattle of an old woman, and a propenſity to avarice.

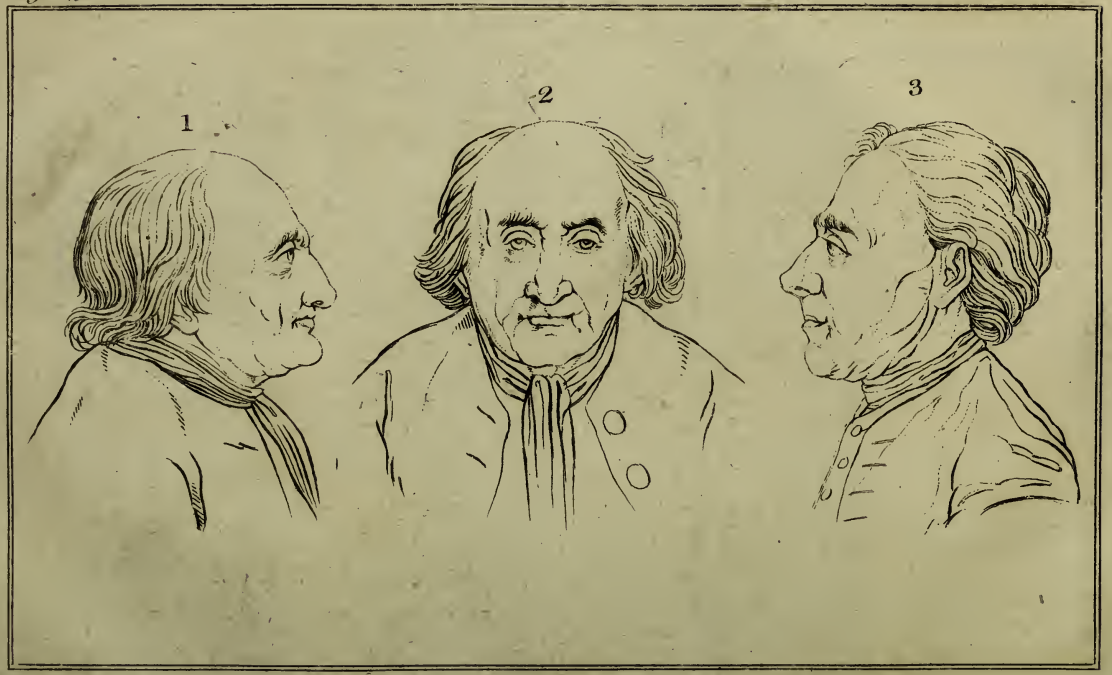
5.

Neither is there any greatneſs here; he may be able to conduct himſelf diſcreetly, but ſomething, perhaps, might be ſaid as to his ſolidity and integrity. 11. does not abſolutely correſpond to its profile. But for a ſmall ſlant in the drawing, this face would be as ſenſible and as ſage as its companion; nay, even greater and more dignified. I ſhould ſuppoſe 5 to be thirty years old, and 11, two and twenty at moſt.

6.

May be about forty. I conſider him as the moſt judicious of the whole: he poſſeſſes coolneſs and reflection, induſtry and goodneſs of heart. This head has no manner of relation to 12; this laſt indicates, if you will, more natural goodneſs, but is ſanguine in the extreme.

Before we proceed farther, let us ſettle an obſervation which I conſider as of ſuperior importance. There are three claſſes of children, three claſſes of men, under one of which every individual be arranged. Our body is either *ſtiff* and *tenſe*, or *relaxed* and *ſoft*, or elſe it poſſeſſes the juſt medium, and then it unites *eaſe* and *preciſion*. In the human ſpecies, extremes are only half men or half monſters. On the contrary, the more nature is upon its centre, the more preciſe and eaſy are its forms—they have exactneſs without harſhneſs, eaſe without ſoftneſs. The ſame diſtinction holds good in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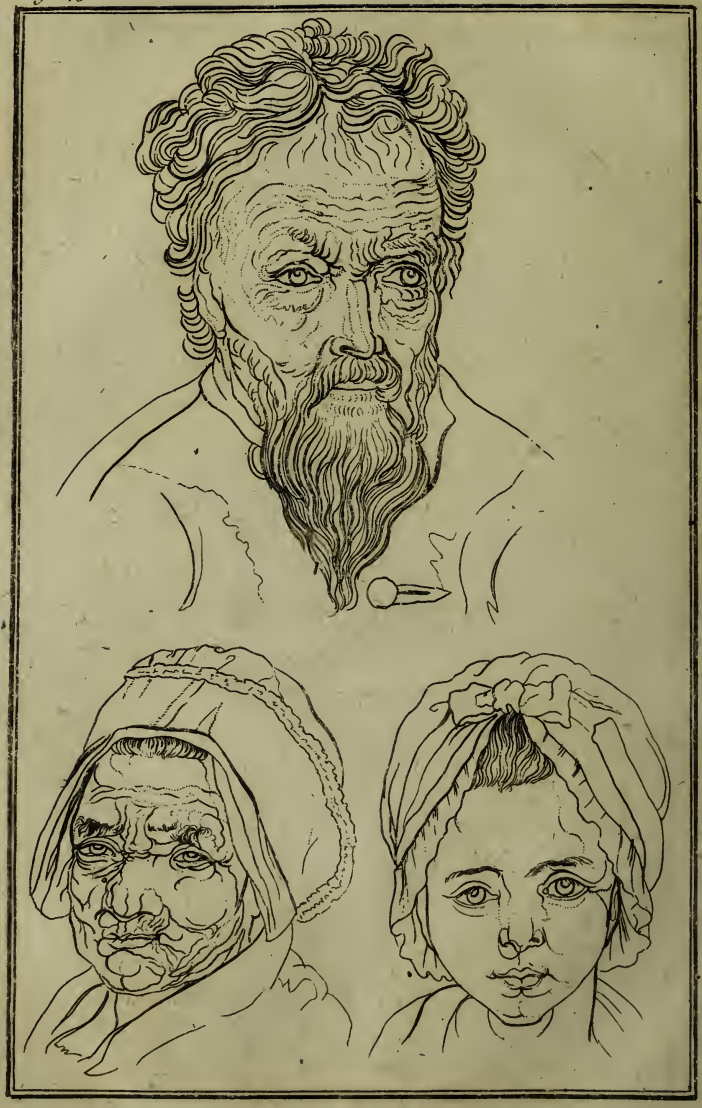

morals. A rigid character oppreſſes others; a relaxed character is itſelf eaſily oppreſſed; eaſy and preciſe, it encroaches on no one, and poſſeſſes the elaſticity neceſſary to reſiſt encroachment. The aſſemblage of a great number of ſtraight lines, or of ſuch as approach to the ſtraight line, neceſſarily ſuppoſes an obſtinate temper, a diſpoſition not eaſily managed. Contours completely rounded are the infallible indication of ſenſuality, of indolence, or of a conſtitution, in one word, in which every thing is given to the body, at the expence of the mind. Finally, where ſtraight lines gently blend with curves, there will be neither tenſion nor laxneſs.

Six Heads.

Face 1. is obviouſly the profile of 2. Unleſs all phyſiognomical conjecture is fallacious, the original muſt be a man of ninety, malignant, crafty, inclined to falſehood and avarice, and who, probably, in his youth, was violently addicted to ſenſual pleaſure. Profile 3 repreſents an old man of one hundred and four, of a robuſt conſtitution, laborious and honeſt, but, beyond all doubt, an obſtinate character. An elevated forehead, ſunk eyes, frequently alſo thoſe which are large and well cut, a large noſe, frontal ſinuſes raiſed and ſpacious, a chin firm and prominent, lips cloſed, a ſkin ſoft and puckered, but not over lax—all theſe traits united may be conſidered as the ſigns, if not as the ingredients, of long life. But the phyſiognomies which reſult from ſuch an aſſemblage, imply, for the moſt part, a character artful, ſuſpicious, covetous, and deceitful. Obſtinacy and ambition are inſeparable from it.

4. This head of an old man, paſt his hundreth year, may ſerve both as text and commentary to the characteriſtic picture which I have juſt traced. Every man deſtined to reach an advanced period of life, has a muſcular forehead, furniſhed with a ſoft ſkin; the noſe ſomewhat curved. Rarely will you ſee a man laden with years whoſe phyſiognomy is frank and open; you will hardly ever read in it the traits of prepoſſeſſing generoſity.

5 and 6. With what truth are old age and youth here contrafted? In the head of the old woman every feature prefents the expreffion of health which nothing can impair, of a principle of life, if I may fo expref myfelf, altogether inextinguifhable—the moft alluring freſhneſs, the happieſt mixture of the phlegmatic-fanguine temperament, are diffufed over the face of the young perfon. You will alfo find in figure 5, all the figns of longevity which I lately indicated. However ungraceful, however difpleafing the exterior of the old woman may be, fhe poffeffes eſtimable qualities: I give her credit for a character active and obliging, a mind inured to the exercife of patience—a humour abundantly fprightly, with all its drineſs—a fpirit habitually attentive, in fpite of a total want of cultivation.—The young girl is goodneſs, contentment, and innocence itſelf. With a tranquillity inſeparable from a phyſionomy fo fingularly happy, fhe will traverfe, with equal compofure, a meadow enamelled with flowers, and a road beſtrewed with briars and thorns. The fmalleſt vexation afflicts her, even to the fhedding of tears, but fhe is comforted by the ſlighteſt conſolation.

Eleven Male Heads.

Let us run over a few examples more of the different ages of human life.

1. A child of a day old. obſerve this forehead advancing-a-top, and the exceffive ſize of the ſkull, which is not yet cloſed. Some of the parts are too ſtrongly marked: this is a mouth of three months old, and the eye is at leaſt ſix.

2. Repreſents the ſame, a lad in his tenth year; but the eye is too feeble, and the cavity of the noſe extravagant.

3. The ſame ſtill, at the age of twenty. The eye is too large, and the air of the face leſs determined than you would have expected from No. 1.

4. Here he is arrived at manhood. If, however, at the tenth year, the line of the forehead is ſo curved as in 2, it will have neither at thirty, nor at fourſcore, the perpendicularity of 4. In other reſpects, this phyſionomy is of ſingular propriety and dignity.

5. Here we behold him advanced to fifty. I ſhall only object to the deſigner, that the noſe is much too acquiline, compared with the cavity of 2, and too maſſy, compared to 4. Beſides, the forehead of this laſt will never have the curve of 5.

In purſuing this individual through theſe five ſtages of life, we muſt conſtantly do juſtice to the goodneſs of his heart, to his talents, to his aptitude for buſineſs, to his upright and obliging character.

If 6, is intended to repreſent a man of ſixty, he is too young by ten years. He is phlegmatic, wholly abſorbed in ſelf.

Suppoſing then that 6, is only fifty years, he will never aſſume at ſixty the form of 7. Ten years are not ſufficient to produce a change ſo great. 7. announces, moreover, a man of worth, who enjoys life calmly, but who, in every reſpect, is deſtitute of force and energy.

The gradation of the remainder of the ſeries appears to me ſufficiently well obſerved: 8, is ſeventy, 9, is eighty, 10, is ninety, and 11 is a hundred years old; only the under part of this laſt face is too plump.

In all theſe heads the frontal ſinuſes are not ſufficiently prominent.

6, May reſemble 7. after a revolution of twenty years; but I am fully aſſured, that 7, will never paſs into the forms 10, and 11. His conſtitution is too feeble, his ſyſtem not bony enough, to reach the utmoſt periods of old age.

Nose 8 is the most sensible. No one of these physionomies promises a great man.

Ten Female Heads.

1. A child of five years, weak in mind. If at this age the forehead is thus prominently bent forward, you will hardly extract from it superior faculties—and never will the physionomy acquire the happy expression of 2, which is intended to represent the same young person in her fifteenth year. Without distinguishing herself by a decided superiority, this last discovers solid sense and an exquisite judgment.

3. Here she is at five and twenty, and if the forehead were a little more tense, the analogy with 2 would be complete. There is much goodness, candour, and dignity in this face.

But I cannot conceive how 4 can be profile 3, grown ten years older. Never did a chin which advanced at thirty-five, retreat at forty-five; never could nose 3 have the cavity of 4, and still less that of 5; never will forehead 3 become rounded like 5. Head 4 is less judicious than 3, and 5, less than 4.

6. It is impossible to reconcile this face to 5. The nose, the mouth, and the eye may be more staid by ten years, but they have no manner of resemblance. This forehead is even still more stupid than the other.

7. Does not absolutely belong to this class. She may be a woman of sixty-five, I admit; that is, ten years older than the preceding; but it is not the same person. Her character has nothing excellent; I cannot allow her great penetration; perhaps she even gives offence by a slight degree of levity: however, I am either much mistaken, or she is sensible, easy to live with, and a housewife who manages her domestic affairs with order and discretion.

8. I again remark a want of conformity between this and the preceding face. This is a woman of ſeventy-five; but the forehead is too ſmooth, the eye too open, for that age. A phlegmatic-ſanguine character is predominant here. What is moſt judicious in this phyſionomy is the look, though, taking the whole, there is nothing ſtupid to be found in it.

9. Is a perſon of eighty-five. The eye is ſufficiently in harmony with 7, but the other features have nothing in common.

10. Is ninety-five. This profile has moſt reſemblance to 9, but, in both, the forehead has not the phyſiological indications of extreme old age.

LECTURE VIII.

CHAP. I.

Observations on new-born Infants, on the Dying and the Dead.

1.

I have had occaſion to obſerve ſome infants immediately on their birth, and have found an aſtoniſhing reſemblance between their profile and that of the father. A few days after, this reſemblance almoſt entirely diſappeared; the influence of the air and of food, and probably alſo the change of poſture had ſo altered the deſign of the face, that you could have believed it a different individual. I have afterwards ſeen two of theſe children die, the one at ſix weeks, the other at four years of age—and, about twelve hours after their death, they completely recovered the very profile which had ſtruck me ſo much at their birth; only the profile of the dead child was, as might be expected, more ſtrongly

marked and more tenſe than that of the living. On the third day this reſemblance began to diſappear.

2.

I knew a man of fifty years, and another of ſeventy, both of whom, while alive, appeared to have no manner of reſemblance to their children, and whoſe phyſionomies belonged, if I may ſo expreſs myſelf, to a claſs totally different. Two days after their death, the profile of the one became perfectly conformed to that of his eldeſt ſon, and the image of the other father might be diſtinctly traced in the third of his ſons. This likeneſs was quite as diſtinctly marked as that of the children, who, immediately after their death, brought to my recollection the phyſionomies which they had at their birth. In the caſe of which I am now ſpeaking, it is to be underſtood, that the features were more ſtrongly marked, more hard; and, notwithſtanding this, the reſemblance did not remain beyond the third day.

3.

As often as I have ſeen dead perſons, ſo often have I made an obſervation which has never deceived me; that after a ſhort interval of ſixteen or twenty-four hours, ſometimes even ſooner, according to the malady which preceded death, the deſign of the phyſionomy comes out more, and the features become infinitely more beautiful than they had been during life: they acquire more preciſion and proportion, you may perceive in them more harmony and homogeneity, they appear more noble and ſublime.

Has not every one of us, I have often reflected in ſilence, a primitive phyſionomy, the origin and eſſence of which muſt be divine? Muſt not this fundamental phyſionomy have been diſturbed, and, if I may be allowed the expreſſion, ſubmerged by the flux and reflux of events and paſſions? And may it not

gradually re-eſtabliſh itſelf in the calm of death, as muddy water works itſelf clear when it is no longer ſtirred?

4.

I have likewiſe had frequent occaſion to attend the dying; I have ſeen ſome of them whoſe faces had always appeared to me ignoble, expreſſing neither elevation of mind, nor greatneſs of character. A few hours, and, in ſome inſtances, a few moments, before death, their phyſionomies became viſibly ennobled. Colour, deſign, expreſſion, all was changed. A celeſtial morning was beginning to dawn! another ſtate of exiſtence was at hand!—The moſt inattentive obſerver was conſtrained to ſubmit to evidence; the hardeſt heart, to give way to feeling; the moſt ſceptical ſpirit to embrace the faith.—Immortality ſeemed to burſt through the clouds of morality; a ray of the divine image diſſipated the horrors of diſſolution.—I turned aſide my head, and adored in ſilence. Yes, the glory of God is ſtill made manifeſt in the weakeſt, in the moſt imperfect of men!

CHAP. II.

Of the Influence of the Imagination on the Formation of Man, on his Physionomy, and on his Character.

I muſt reſtrict myſelf to ſome fugitive obſervations on a ſubject capable of furniſhing matter to volumes. I have neither the neceſſary leiſure nor the information that is requiſite; nor a call ſufficiently decided, to it give a thorough inveſtigation: it is impoſſible for me, however, to paſs it in total ſilence. The little I ſhall ſay is intended merely to engage others to meditate on a ſubject ſo important.

Our imagination operates upon our phyſionomy. It aſſimilates the face, in ſome meaſure, to the object of our love or hatred. This object retraces itſelf before our eyes, becomes vivified, and thence-forward belongs immediately to the ſphere of our activity. The phyſionomy of a man very much in love, who did not think himſelf obſerved, will borrow, I am ſure of it, ſome traits of the beloved object who employs all his thoughts, whom his imagination reproduces, whom his tenderneſs takes delight in embelliſhing, to whom he aſcribes, perhaps, in abſence, perfections which, preſent, he could not diſcover in her. This ſpecies of phyſionomical analogy certainly could not eſcape an experienced obſerver; juſt as it would be eaſy to trace in the ferocious air of a vindictive perſon, certain traits of the adverſary whoſe downfall he is meditating. Our face is a mirror which reflects the objects for which we have a ſingular affection or averſion. An eye leſs acute than that of angels, would perceive, perhaps, on the face of the chriſtian, in the fervour of devotion, a ray of the Divinity. A very lively repreſentation frequently affects us more than the reality. We frequently attach ourſelves more vehemently to the image, we identify ourſelves more eaſily with it, than we could do with the object itſelf. Suppoſe a man who had got a near view of an angel —of a God—of the Meſſiah, during his pilgrimage on earth—who had, I will not ſay, contemplated him at leiſure, in all the ſplendour of his majeſty, but only enjoyed a rapid glimpſe—ſuch a man muſt be entirely deſtitute of imagination and ſenſibility, if an aſpect ſo auguſt did not imprint on his countenance ſome of the traits which muſt have ſtruck him. His phyſionomy muſt infallibly have borne ſenſible marks of the Divinity who filled his ſoul, the DEUM PROPIOREM.

Our imagination acts not only on ourſelves, it acts alſo on others.— The imagination of the mother has an influence on the child in her womb, and, for this reaſon, care is taken to amuſe women during pregnancy, to entertain them with pleaſant ideas, and even to procure for them a ſucceſſion of agreeable objects. But, if I am not miſtaken, it is not ſo much the *ſight* of a beautiful form, or of a fine portrait, or any other ſimilar means, that will

produce the desired effect—it is rather to be expected from the *interest* which these beautiful forms inspire at particular moments. That which operates immediately upon us, it is the affection of the soul, a species of *glance* which may be ascribed to it; and, in all this, the imagination, properly so called, acts only as a secondary cause: it is only the organ through which that decisive, and, in some measure, *repulsive* look passes. Here it is still *the spirit that quickeneth; the flesh*, and the image of the flesh, considered only as such, *profiteth nothing*. Unless looks of this kind are *animated* and *vivified*, they cannot animate and vivify in their turn. A single look of love, drawn, if I may use the expression, from the bottom of the soul, is certainly more efficacious than a long contemplation, than a reflected study of the most beautiful forms; but we are no more capable of artificially exciting in ourselves these *creative looks*, than we can acquire the power of changing or embellishing our form, by contemplating or studying it before a mirror. Whatever *creates*, whatever acts powerfully upon our interior, has its source from within, is a gift of heaven. Nothing can introduce it, or prepare the way for it; in vain will you attempt to dispose the intention, the will, or the faculties of the subject which must produce these effects. Neither beautiful forms nor monsters are the work of art, or of a particular study—they are the result of accidents, which suddenly strike the acting object at certain chosen moments; and these accidents depend on a providence which over-rules all things, on a God who orders and determines every thing beforehand, who directs and perfects all.

If, however, you persist in a disposition to extort from nature extraordinary effects, be less solicitous to affect the senses than act upon *internal feeling*. Learn to excite it, to awaken it, at the moment it is ready to burst forth, and when in order to declare itself, it only waits your call—learn to bring it forward at the proper instant—and be assured that it will seek, that it will find, of itself, the necessary aid. But this internal feeling must *exist* before it can be roused or brought forward. Begin then with making sure that you have inspired it, for we cannot make it spring up at

pleaſure. Similar conſiderations ought not to eſcape thoſe who pretend to effect things almoſt miraculous, by means of refined ſyſtems, or by methodical plans; all their precautions, all their pſychological combinations, will be merely thrown away, and I ſhall always call to their recollection theſe words of the *Song of Songs:* "I charge you, O ye daughters of Jeruſalem, by the "roes and by the hinds of the field, that ye ſtir not up, nor "awake my love, till he pleaſe. The voice of my beloved!" the creative genius, "behold he cometh leaping upon the mountains, ſkipping upon the hills."

According to my principles every conformation, fortunate or unfortunate, depends on certain unforeſeen moments, and theſe moments have the rapidity and the vivacity of lightning. *Every creation*, of whatever kind it be, *is momentaneous*. The developement, the nouriſhment, the changes, whether to better or worſe, are the work of time, of education, and of art. *The creative power is not to be acquired by theories; a creation admits not of preparation.* You may indeed counterfeit *maſks*—but living and acting beings, whoſe exterior and interior are in perfect harmony—*images of the Divinity*—can you flatter yourſelf with being able to form them? can you wind them up like a piece of mechaniſm? No, they muſt be *created and engendered*—and I will add, that this is *not of blood, nor of the will of the fleſh, nor of the will of man, but of God only.*

The *imagination*, when it is animated by ſentiment and paſſion, operates not only upon ourſelves, and upon the objects which are before our eyes—it operates alſo in abſence, and at a diſtance; perhaps even futurity is comprehended in the circle of its inexplicable activity; and, perhaps, we muſt reckon among its effects, what is commonly called *apparitions of the dead.* Admitting as true an infinite number of things, remarkably ſingular, of this kind, which really cannot be called in doubt; on aſſociating with them analogous apparitions of abſent perſons, who have rendered themſelves viſible to their friends in places very diſtant; on ſeparating from theſe facts every thing fabulous, which ſuperſtition has

blended with them; on assigning to them their real value, and on combining them with so many authentic anecdotes related of presentiments—we shall be able to establish an hypothesis worthy of occupying one of the first ranks in this class of philosophical probabilities. The hypothesis is this:

The imagination, excited by the desires of love, or heated by any very ardent passion, operates at very distant times and places.

A sick, a dying person, or any one who apprehends himself to be in imminent danger, sighs after his absent friend, after a brother, a parent, a wife. They are ignorant of his indisposition, of his danger; they were not thinking of him at that moment. The dying man, transported by the ardour of his imagination, forces his way through stone walls, darts through intervening space, and appears in his actual situation—or, in other terms, he gives signs of his presence, approaching to reality. Is such an apparition *corporeal?* No. The sick, the dying person is languishing in bed, and his friend is, perhaps, tossing, in perfect health, on a tempestuous ocean: real presence becomes, of course, a thing impossible. What is it then which produces this species of manifestation? What is the *cause* which acts, while the one is so far distant, upon the senses, upon the visual faculty of the other? It is the imagination—imagination vehemently excited by love and desire—concentrated, if I may so express myself, in the focus of passion: for this must be pre-supposed, were we even inclined to admit an intermediate co-operation, since there is nothing but the excess of passion which could justify the idea, the possibility of such a spiritual mediation. The *how* of the question is inexplicable, I allow it; but the facts are evident, and to deny them would be offering an insult to all historical truth. Let us now more particularly apply these remarks to our subject. May there not be situations of mind, in which the imagination would operate, in a manner analogous, and altogether as incomprehensible, on children not yet born? The incomprehensibility rather staggers us; I feel it, I know it—but do not the examples which I formerly quoted, and all those of the same kind which

might be produced, present the same difficulties? Where is the physical certainty, whose essence is not at the same time inconceivable? Is not even the existence of God, and that of his works at once positive and incomprehensible?

We frequently see children born perfectly constituted, to appearance, who afterwards, sometimes not till several years have elapsed, discover those effects of conformation with which the imagination, or the presentiment of the mother, had been effected, before, or at, or after the moment of conception. If women were able to keep an exact register of the most remarkable accidents which befel them during pregnancy, if they were able to combine the emotions which they have felt, give an account of the shocks which their minds may have undergone, while they were in that condition, they might, perhaps, foresee the physiological, philosophical, intellectual, moral, and physiognomical revolutions through which each of their children had to pass; they might, perhaps, be enabled to fix before-hand the principal epochs of the life of these children. When the imagination is powerfully agitated by desire, love, or hatred, a single instant is sufficient for it to create or to annihilate, to enlarge or to contract, to form giants or dwarfs, to determine beauty or ugliness: it impregnates, at that instant, the organic fœtus with a germ of growth or diminution, of wisdom or folly, of proportion or disproportion, of health or sickness, of life or death; and this germ afterwards unfolds itself only at a certain time, in given circumstances. This faculty of the soul, in virtue of which it thus produces creations and metamorphoses, has not hitherto been sufficiently investigated; but it sometimes manifests itself, nevertheless, in the most decided manner. To consider it in its essence and its principles, may it not be analogous to, or, rather, identically the same with, that *miraculous faith* which may be excited and extended, maintained and strengthened, by means of external aid, where it already exists, but which cannot be communicated to, nor inculcated upon, minds entirely destitute of a principle of faith. What I have advanced is my own simple perception merely, conjectures purely hypothetical: I present them only as such. More completely

unfolded, they might ſerve to elucidate the moſt hidden myſteries of the phyſiognomical ſcience—*ſed manum de tabula.*

CHAP. III.

OBSERVATIONS ON THE MARKS WHICH CHILDREN BRING INTO THE WORLD UPON THEM — ON MONSTERS, GIANTS, AND DWARFS.

THERE are ſome children born with *marks* or *ſpots*, juſt as there are *monſters*, *giants*, and *dwarfs*. All theſe ſingularities really exiſt, and are inexplicable. A *monſter* is a living and organiſed being, who has a conformation contrary to the order of nature, who is born with one or more members too much or too little, in whom one of the parts is miſplaced, or elſe it is too great or too ſmall in proportion to the whole. By *marks* I mean certain imperfections or ſpots which children ſometimes bring into the world with them, and which are the conſequence of a ſudden and powerful impreſſion made upon the mother, during her pregnancy.

The deformity of *monſters*, except, thoſe, perhaps, which are born with ſix fingers, always extend leſs or more to their phyſiognomy, and their features are much leſs happy than thoſe of children regularly organiſed. The *too much* the *too little*, and every *irregularity* in general, has an influence on the phyſionomy and on the mind.

To explain in detail, with truth and exactneſs, the phyſiognomical character of the different ſpecies of monſters, their intellectual and moral faculties, would be contributing eſſentially to the advancement of our ſcience. *Exceptions* and *extremes* may ſerve as a baſis to general rules.

There are many who do not believe in *birth-marks*, and, if I miſtake not, the following are ſome of the reaſons given for their

incredulity. First, certain spots or blemishes are made to pass for *birth-marks* which really are not such: the truth is disguised by every kind of ridiculous and extravagant fiction, and this it is which disgusts the philosopher—or, rather, the half-philosopher. Secondly, the reality of *birth-marks* is called in question, because they cannot perceive the least connection between the effect and the cause; or, thirdly, because convincing examples are not always at hand. Finally, in most disputes, men sometimes affirm or deny from the spirit of contradiction, or from affectation.

For my own part, I think the facts are too numerous, and too clearly proved, to permit an impartial observer to doubt of the existence of such marks. I am perfectly disposed to put aside the false and absurd exaggerations which have frequently been attached to the subject; but how many children are every day to be seen, who bear upon their bodies the figures or traits of animals, the colour or form of a particular fruit, or some other extraneous mark? Sometimes it is the impression of a hand, on the same part which the pregnant woman had touched at the moment of surprise: sometimes it is an insuperable aversion to the same objects which disgusted the mother when pregnant; sometimes there are children who retain through life wounds or ulcers, in cases where the imagination of the mother has been struck with the aspect of a dead animal: in a word, marks of various kinds demonstrate that they have a real origin, and that they ought not to be ascribed to arbitrary causes. Of consequence, we are constrained to admit as true, a thing which is in itself incomprehensible; it is determined, of course, that the imagination of a woman with child, excited by a momentaneous passion, may operate on the fruit of her womb.

From a multitude of examples which might be quoted, I shall select two, on the authenticity of which I am assured I may depend.

A pregnant lady was playing at cards, and in taking up her hand ſhe ſaw, that in order to ſtrike a brilliant ſtroke, ſhe wanted only the *ace of ſpades*. The laſt card ſhe took up was, in effect, the one in queſtion.—She was ſeized with an immoderate fit of joy, which, like a ſhock of electricity, communicated itſelf to her whole frame—and the child ſhe bore exhibited, in the pupil of the eye, the form of an *ace of ſpades:* the organ of viſion was in no other reſpect injured by this extraordinary conformation.

The following fact is ſtill more aſtoniſhing, if it be as poſitively certain as a friend of mine aſſures me, in writing, that it is.

A woman of condition at Rinthal took a fancy while pregnant to attend the execution of a criminal, who had been condemned to be beheaded, and to have his right hand cut off. The ſtroke which ſevered the hand from the body, ſo terrified the pregnant lady, that ſhe turned aſide her head with an emotion of horror, and retired, without ſtaying out the remainder of the execution. She was delivered of a daughter with only one hand, who was ſtill in life when my friend communicated to me this anecdote: the other hand came away ſeparately, immediately after the birth.

Having maintained that the affections of the mother produce a *phyſical* influence on her child, I will go ſo far as to affirm that they may have *moral* effects alſo. I have been told of a phyſician, who never could leave the chamber of a patient without ſtealing ſomething. He preſently loſt all recollection of the thefts which he had committed, and his wife always took care, at night to ſearch his pockets for keys, ſnuff-boxes, tweezer-caſes, ſciſſars, thimbles, ſpectacles, buckles, ſpoons, and other trinkets, in order to reſtore them to the proper owners. Another inſtance is related of a beggar-boy, who, about two years of age, was taken under the protection of a noble family. His education was carefully attended to, and the experiment ſucceeded wonderfully well—only he could not be taught to over-

come a propenſity to ſtealing. It muſt therefore be ſuppoſed, I ſhould think, that the mothers of theſe two extraordinary thieves had analogous propenſities during their pregnancy. Perſons of this deſcription are rather to be pited than blamed. According to every appearance, their actions are altogether as involuntary, as mechanical, and, perhaps, as little criminal in the ſight of God, as the motion of the fingers, or any other of thoſe contortions into which we fall in our moments of abſence, or of ſerious meditation, and of which we have neither conſciouſneſs nor recollection. The *end* of our actions alone muſt determine their *moral merit*, juſt as their *political merit* muſt be eſtimated from the *conſequences* which affect ſociety. With reſpect to our two thieves, I imagine that their unfortunate habit no more corrupted the ſentiments of the *heart*, than the pupil of the eye, formed like an ace of ſpakes, injured the *ſight* of the child whom we mentioned a little ago. Probably too they had not the phyſionomy of rogues: I am ſure, at leaſt, that no one could have perceived in them that eager, dark, and knaviſh look, which belongs to thieves by profeſſion. Perſons of a character ſo ſingular are not often to be met with: I have never ſeen any ſuch: it is impoſſible for me, therefore, to form a judgment of their phyſionomy from experience: but I can anſwer for it, beforehand, that there muſt be in the features ſome diſtinctive ſign of this remarkable originality.

The hypotheſis which I have been endeavouring to eſtabliſh, may alſo, as I think, be applied, to giants and dwarfs; to ſuch, at leaſt, as are ſo accidentally. It is a concentrated look of the mother which forms both, at certain given moments. Whatever may be in this, it will not be eaſy to produce me an inſtance of any one giant, of any one dwarf, perfectly ſound in heart and mind; that is, in the ſame degree with a thouſand other individuals, who are regularly conſtituted. A new and convincing proof that nature is true in all her productions, and that ſhe never deviates without cauſe from her rules of proportion. Great *mental weakneſs* is the uſual portion of giants—*groſs ſtupidity* that of dwarfs.

ADDITION N.

This plate repreſents a young girl, who was exhibited, ſome time ago, in ſeveral of the cities of Europe. Her body was ſprinkled all over with little tufts of hair, like a hind's, and her back covered with a great many ſpongy excreſcences, likewiſe furniſhed with hair of the ſame kind. It is alledged that, during pregnancy, the mother of this child had quarrelled with a neighbour on account of a ſtag. The copy under review was drawn from nature, and I can anſwer for its exactneſs. It is certain that the excreſcences were very ſtrongly marked, and though they had no analogy with the fleſh of the ſtag, yet the father maintained that they had a greater or leſs reſemblance to the animal when flayed; and, what may be conſidered as a ſtronger proof, the tufts reſembled the hair of a ſtag or fallow deer, not only in colour, but in the manner of inſertion, and in the arrangement or lying of the hair. The tufts which grew out of the forehead, the arms, and legs, were alſo of a ſpecies entirely different from the hair of the head. A phenomenon ſo ſtrange is a ſtriking inſtance of the force and effect of imagination in ſome women with child. I muſt farther obſerve, that the young perſon in queſtion poſſeſſed prodigious bodily ſtrength, and an accuracy in her ſenſe of feeling altogether uncommon. Her ſtature and fleſh, her form, her complexion and phyſiognomy, her attitudes and geſtures, all announced a premature and indefatigable *virago*.

ADDITION O.

I ſubjoin the profile of a girl of ſixteen whoſe ſtature ſcarcely exceeded two feet. Her phyſiognomy ſuggeſts abſolutely no other idea but that of a *conſolidated infancy*. The forehead bent for-

N
O

ward, indicates the phyſical imperfections of the firſt ſtage of human life, and the hollow inflexion of the root of the noſe is the infallible ſign of mental weakneſs, or want of vigour. This head, notwithſtanding, preſents a certain air of maturity, which ſeems to have *precipitated* itſelf, if I may uſe the expreſſion, into the under part of the face, and which predominates from the under lip to the neck. The experienced phyſionomiſt will eaſily diſtinguiſh, in the whole, what is childiſh from what is mature.

This dwarf, however, did not want ſenſe, or rather, ſhe could prattle, and had a retentive memory: the eye and the mouth are ſufficient evidence of this; but her form and features are equally incompatible with the graces and the delicacy of ſentiment.

CHAP. IV.

Of the Reciprocal Influence of Physionomies.

We all naturally aſſume the habits, geſtures, and looks of perſons with whom we live in cloſe intimacy. We become, in ſome meaſure, aſſimilated to thoſe for whom we have conceived a ſtrong affection; and one of two things will ever take place: the beloved object will either transform us into his image, or we will have a transforming influence over him. Every thing without us, acts upon us, and is reciprocally acted upon by us; but nothing operates ſo efficaciouſly upon our individuality, as that which gives us pleaſure; and nothing undoubtedly is more amiable, nor more calculated to inſpire delight, than the human face. What renders it lovely to us is preciſely its reſemblance to our own. Could it poſſeſs an influence over us, could it attract us, were there not points of attraction which determine the conformity, or, at leaſt, the homogeneity of its forms and features with ours? I ſhall not undertake to fathom the depths of this incomprehenſible myſtery; I pretended not to reſolve the difficulties of the

how, but the *fact* is indubitable: *There are faces which attract each other, as there are others which mutually repel: the conformity of features between two individuals who have a mutual sympathy, and who live in habits of familiarity, keeps pace with the developement of their qualities, and establishes between them a reciprocal communication of their private and personal sensations.* Our face preserves, if I may venture to use the expression, the reflex of the beloved object. This relation sometimes depends only on a single point, drawn from the moral character, or from the physiognomy; it frequently is confined to a single feature; it frequently hinges on inexplicable singularities, which do not admit of any species of definition.

The conformity of the bony system supposes likewise that of the nerves and of the muscles. It is true at the same time, that difference of education may affect these last to such a degree, that an experienced eye will no longer be in a condition to trace the points of attraction; but place the two fundamental forms which have this resemblance close by each other—they will mutually attract; remove the fetters which constrained them, and nature will presently triumph; they will recognise each other as *bone of their bone and flesh of their flesh*, and their assimilation will rapidly advance. Nay, more; even faces which differ as to the fundamental form, may mutually love, communicate, attract, assimilate; and, if they are of a tender, feeling, susceptible character, this conformity will, in time, establish between them a relation of physiognomy, which will be the more striking from the original difference.

It would be highly interesting accurately to determine the character of physiognomies which easily assimilate. There is no occasion for my observing, that there are physiognomies which universally attract, others which repel every one, and some which are entirely indifferent; that there are some which attract or repel us by turns, and those which, in attracting some, repel others. Physiognomies universally *repelling*, only serve to degrade, more and more, the ignoble faces over which they exercise their empire. *Indifferent*, they have no influence at all. And finally, if *attractive*, they give

and receive, either exclusively, or by turns, or reciprocally all at once. In the first case they produce only very slight changes; in the second, the effects are more sensible; in the third, they excite complete revolutions: they suppose those souls, spoken of by Mr. Heemsterhuys, 'which fortunately or unfortunately unite 'the finest and most exquisite tact, to that excessive internal, elas-'ticity which makes them love and desire with a degree of 'phrenzy, and feel with a sensibility bordering on insanity; in 'other words, souls which are either modified or placed in such a 'manner, that their attractive force finds the least possible obstacle 'in its tendency toward their object.' It would be of importance to study this reciprocal influence of physiognomies, this communication of souls. The assimilation has always appeared to me the most striking, in the case when, without any foreign intervention, chance united a genius purely communicative and a genius purely formed to receive, who attached themselves to each other from inclination, or from necessity. Had the first exhausted all its stock, and the second received all that it wanted—the assimilation of their physiognomies likewise ceased; it had attained, if I may so express myself, its *degree of satiety*.

Let me address one word more to thee, young man of dangerous easiness of temper and sensibility! Be circumspect in thy intimacies, and throw not thyself blindly into the arms of a friend whom thou hast not sufficiently proved. A false appearance of sympathy and conformity may easily seduce thee: abandon not thyself to its influence. There exists, undoubtedly, some one whose soul is in unison with thine. Have patience; sooner or later he will present himself, and when thou hast found him, he will support thee, he will raise thee up; he will supply thee with what thou needest, and relieve thee of what is burdensome. The fire of his looks will animate thine, his melodious voice will soften the roughness of thine, his reflecting prudence will temper thy impetuous vivacity. The tenderness which he feels towards thee will be imprinted on the features of thy face, and all who know him, will recognise him in thee. Thou wilt be what he is, and thou wilt remain not the less what thou art. The sentiment of

friendſhip will enable thee to diſcover in him qualities which an indifferent eye will ſcarcely perceive. It is this faculty of ſeeing and of feeling what is divine in him, which aſſimilates thy phyſionomy to his.

Doctrine like this might become extremely uſeful. I am not in a condition at preſent to unfold it more at large; but, before I conclude, I ſhall reſt it on two paſſages of Scripture, the application of which becomes a glorious ſupport to my theſis. *We all with open face, beholding, as in a glaſs, the glory of the Lord, are changed into the ſame image from glory to glory*—2 Cor. iii. 18. *We ſhall be like him, for we ſhall ſee him as he is*—1 John iii. 2.

ADDITION P.

1. The portrait of a hypochondriac, whom a long ſeries of vexations and anxieties had altered to ſuch a degree, that his acquaintance could hardly know him. His eyes ſunk, and became haggard, the wings of the noſe were drawn upward, the extremity of the lips fell, the cheeks grew hollow. Two perpendicular lines placed between the eye-brows, immediately above the noſe, increaſed in ſize, and produced ſeveral wrinkles which furrowed the forehead acroſs. In a word, all the features became ſtrong and courſe, and remained a conſiderable time in this ſtate of conſtraint.

2. A ſituation ſo painful excited the moſt alarming apprehenſions in a wife who loved him, and was tenderly beloved. Accuſtomed to ſit oppoſite to him at table, ſhe had an eye of compaſſion conſtantly fixed upon him. She carefully ſtudied, and devoured, if I may uſe the expreſſion, with an eager intereſt, every trait, every variation, every ſhade which ſeemed to preſage the diminution or increaſe of the malady. Her attentive obſervations had enabled her to diſcern every emotion which diſturbed the mind of her huſband. Not a ſingle ray of hope, not a ſingle fleeting cloud could eſcape her vigilant tenderneſs. What

was the conſequence at length? The affecting ſpectacle, continually before her eyes, changed her phyſionomy, and it ended in a complete aſſimilation of the wife to the huſband. She fell into the ſame indiſpoſition, but, by judicious treatment, was ſoon reſtored. The huſband, too, gradually recovered: the wife was tranſported with joy, her phyſionomy brightened, the traits of melancholy diſappeared, except a few ſlight traces. This happy couple lived afterward in perfect health, and, within the year, the lady was delivered of a ſon, who had a ſtriking reſemblance to his parents.

LECTURE IX.

CHAP. I.

Of the Stature and Proportions of the Body.

IT would be eaſy to compoſe a phyſiognomy of ſtatures and proportions, as well as a pathognomy of attitudes and poſtures correſponding to them. Without being able to embrace this ſubject in all its extent, I ſhall confine myſelf to the moſt eſſential remarks, both becauſe I am writing lectures only, and becauſe a great many other ſubjects ſtill remain to be handled.

Albert Durer is unqueſtionably the author who has given us the beſt theory of proportions, and, of all painters, the one who moſt carefully obſerved them in his drawings. With regard to attitudes and poſtures, no one is ſuperior to Chodowiecki, as well for richneſs of imagination, as for truth and variety of expreſſion. On examining the works of theſe two artiſts, on adding

to theſe the ſtudy of Raphael, and conſulting daily experience, my readers will, without difficulty, adopt, as ſo many axioms, the following propoſitions:

1. The proportion of the body, and the relation of the parts to each other, determine the moral and intellectual character of every individual.

2. There is a complete harmony between the ſtature of the man and his character. In order to be convinced of this with the greater certainty, begin with ſtudying extremes, giants and dwarfs, bodies exceſſively fleſhy, or too lean.

3. The ſame harmony ſubſiſts between the form of the face and that of the body; both the one and the other of theſe forms is in accord with the features of the phyſionomy, and all theſe reſults are derived from one and the ſame cauſe.

4. A body adorned with every poſſible beauty of proportion, would be a phenomenon altogether as extraordinary as a man ſupremely wiſe, or of ſpotleſs virtue.

5. Virtue and wiſdom may reſide in all ſtatures which do not deviate from the ordinary courſe of nature.

6 But the more perfect the ſtature and form are, wiſdom and virtue will more decidedly exerciſe there a ſuperior, commanding, and poſitive empire: on the contrary, the more that the body falls ſhort of perfection, the moral and intellectual faculties are proportionally inferior, ſubordinate, and negative.

7. Among ſtatures and proportions, as among phyſionomies, ſome are univerſally attractive, and others as univerſally repelling, or, at leaſt diſpleaſing.

CHAP. II.

Of Attitudes, Gait, and Posture.

What we have ſaid of *ſtature* and *proportions* refers equally to *attitude*, to *gait* and *poſture*. Obſerve a man who thinks himſelf alone, and is wholly abſorbed in himſelf. Whether he is ſtanding or walking, whether he is ſitting or lying along, all his attitudes and all his motions will be ſignificant; they will all be in harmony with the proportions and ſtature of his body. I will even venture to add, that a ſkilful phyſionomiſt will deduce from the features of the face the proportions and ſtature which muſt correſpond to them; theſe will aſſiſt him, in their turn, to indicate the attitude and gait; he will infer, and form a judgment of, theſe different relations, the one from the other. I will go ſtill further, and maintain, that the faithful repreſentation of a ſcore of our attitudes, choſen with diſcernment, and at moments when we believed ourſelves not obſerved by any one, might lead us to the knowledge of ourſelves, and become a ſource of uſeful inſtruction: nothing more, perhaps, would be neceſſary to convey a compleat idea of the character of every individual.

CHAP. III.

Of Gestures.

In following up my principle, I apply it to *geſture* likewiſe, Man reſembles himſelf in every thing. He is, if you will, the moſt contradictory being in the world, but he is not the leſs always *himſelf*, always *the ſame*. Nay, his very contradictions have their homogeneity, their individuality, their propriety. Every thing in us is phyſionomical, characteriſtical; every thing, without exception, is conformable, and correſponds to an internal and

and inviſible cauſe. Whatever we touch, whatever paſſes through our hands, whatever enters into the ſphere of our activity, allies itſelf to us, and ſavours of us. Our image reproduces, preſerves, and multiplies itſelf in all that pertains to us, and in all that we do. There is nothing more ſignificant, eſpecially, than the guſtures which accompany the attitude and the gait. Natural or affected, hurried or ſlow, impaſſioned or cool, uniform or varied, grave or airy, free or conſtrained, eaſy or ſtiff, noble or mean, haughty or humbly, bold or timid, becoming or ridiculous, agreeable, graceful, impoſing, threatening—the geſture is varied in a thouſand ways. Learn to diſtinguiſh and to catch all theſe ſhades, and you will have advanced a ſtep farther in the phyſiognomical career, and have acquired a new mean to facilitate the ſtudy of man. The aſtoniſhing harmony which ſubſiſts between the gait, the voice, and the geſture, never belies itſelf.

'The Greeks,' ſays *Winckelmann*, 'were ſtudious of obſerving 'great modeſty in their deportment, and in their actions. They 'even thought that a hurried gait muſt ſhock every idea of 'decency, and announce a kind of ruſticity of manners. With 'a gait of this ſort *Demoſthenes* reproaches *Nicobulus:* to talk in'ſolently, and to walk faſt, are, according to him, one and the 'ſame thing. In conformity to this way of thinking, the an'cients conſidered a ſlow and deliberate pace as the charac'teriſtic ſign of a generous ſoul.' *Saluſt*, ſpeaking of *Cataline*, expreſſes himſelf thus: '*Colos ejus exſanguis, fœdi oculi, citus modo, 'modo tardus inceſſus.*' And muſt we not ſuppoſe that this inequalily in the gait will, of neceſſity, communicate itſelf to the geſture, and quicken or retard it?

Our gait and deportment are natural only in part, and we generally blend with them ſomething borrowed or imitated. But even theſe imitations, and the habits which they make us contract, are ſtill the reſults of nature, and enter into the primitive character. I can never expect, for inſtance, a gentle and calm temper from a man who is always buſtling about violently; nor apprehend either indecent tranſport or exceſs from one whoſe

deportment is uniformly grave and ſteady. I likewiſe doubt whether a briſk pace can be conſiſtent with a ſluggiſh and indolent diſpoſition; and he who careleſsly crawls along ſtep by ſtep, ſcarcely announces that ſpirit of activity which ſteadily purſues its object through the midſt of difficulty and danger. Look at a Preacher, an Orator, whoſe very language you do not underſtand. His exterior and geſtures will enable you to gueſs what is the principal ſubject of his diſcourſe, will indicate to you the moſt energetic and affecting paſſages, will diſplay to your imagination the objects which he is tracing, and will even help you to form a judgment of the order and clearneſs with which his ideas are unfolded. O did man but know how many languages he ſpeaks at once, in how many forms he exhibits himſelf at the ſame inſtant, by what variety of expreſſion he makes himſelf known to his fellow-creatures—with what dignity, with what wiſdom, would his words and actions be clothed! How careful would he be to purify his ſentiments and intentions! How different would he be from what he is! *Qualis animo eſt, talis inceſſu*; and riſk nothing when I add, *talis geſtu.*

ADDITIONS TO CHAPTERS I. II. III. Q.

1. However ſingular this figure may be, it has nothing diſproportionate. Perhaps, however, the eye is too ſprightly; but this excepted, there is much harmony in the whole. You have here a low woman, very ſimple, and very contracted. This is an iſolated being, whoſe blunted attention is totally undirected, and who finds herſelf, if I may uſe the expreſſion, detached from all the reſt of the creation. Remark well, I beſeech you, the word *iſolated.* If I am aſked what I underſtand by an *idiot*, I anſwer, that it is an *iſolated* perſon, who acts without having an object; a man whoſe conduct wants both principle and connexion, who propoſes to himſelf nothing like an end, in what he does. It is *ſtupidity* to act without having an object, it is *folly* to purſue one unworthy of us. The more that the intention of an action is decidedly marked, the more our efforts, our deportment, and our

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our geſtures, will correſpond to it, and the more will we merit the approbation and eſteem of thoſe who obſerve us.

2. The ſame nullity, the ſame vacancy, the ſame blunted curioſity, characterize this figure alſo. This man is attached to no object whatever; and, from an effect of his natural ſtupidity, he is not capable of forming an attachment. The body ſavours of the condition of the mind, and expreſſes it. Hence that wide and parched mouth, hence that whole inſipid attitude, theſe hanging arms, and that left hand turned outward, without any apparent motive. Every thing here is in uniſon, and every part, taken ſeparately, confirms the ſad idea which we had formed of the whole.

3. The gait of a wiſe man is aſſuredly different from that of an idiot, and an idiot ſits very differently from a man of ſenſe. The attitude of the laſt announces either meditation, or recollection, or repoſe. The changeling reſts on his chair, without knowing why: he ſeems fixed on an object, and yet his look is directed to no one thing: his poſture is *iſolated* like himſelf. This obſervation furniſhes me with another, which I conſider as of eſſential importance in the Art of Painting. Moſt portraits offend from a certain expreſſion of ſtupidity, and from ridiculous attitudes. They have an *iſolated* air, becauſe each perſonage is a being apart, to whom the Artiſt has given neither object nor action. This fault may be remedied by the *ſituation*: this ought to be ſimple, and clearly developed; it ſhould be directed to a determinate end, and this in perfect relation to every thing elſe—it is this which conſtitutes the merit of a portrait.

4. This attitude indicates a ridiculous affectation of ſuperiority, exerciſing its empire over a humble and timid character. Be aſſured of it, *preſumption* of every kind ſuppoſes *folly* at bottom, and lay your account with meeting both the one and the other, in every diſproportioned and groſs phyſionomy, which affects an air of ſolemnity and authority. Nature has formed, I might venture to ſay, certain heads of idiots only by halves; one

half of the face has been made at the expence of the other; and the only queſtion is, Whether of the two predominates? Is it the under part which gains the aſcendant? the maſs of intellectual faculties diminiſhes in proportion, every thing is turned into fleſh, and the man becomes totally inſupportable. The mind, however, preſerves ſtill a kind of reminiſcence of it firſt energy, and this recollection fills the man with preſumption, without rendering him either wiſer or better. A perſon of this deſcription aſſumes a tone of empire and authority over a being weak, and delicately organized. He thinks only of humbling the other, and is totally inſenſible of his ſufferings. The pretenſions and inſolence of ſuch a perſon always keep pace with the increaſing humiliation of the other.

Two Attitudes. R.

Which of theſe two attitudes would you prefer? Which of them do you think the moſt becoming, the moſt noble, the moſt adapted to a manly and determined character, the moſt proper to intereſt you, and inſpire confidence? The anſwer to this queſtion is obvious, and there is no room for heſitation. If I aſk farther, which of theſe figures announces a harebraind coxcomb, a petit-maitre—a man whoſe converſation is equally inſipid, tireſome, and teaſing—a mind capable of feeling either the great and beautiful, or the ſimple and natural—a being who, in the commerce of the world, at court, and in private, on the theatre, and before his looking-glaſs, will never be any thing but a conſummate fool—who will paſs his whole life in an eternal childhood, not eſteeming any one, and himſelf eſteemed of no one? The queſtion, in truth, may ſtill be eaſily anſwered, and there will be only one opinion of the matter; we ſhall be diſpoſed to ſmile at this ſtriking contraſt, and muſt admire the aſtoniſhing harmony which diſtinguiſhes each individual.

R
S

THREE FIGURES. S.

Never will a modeſt and ſenſible man, on any occaſion whatever aſſume an attitude ſuch as theſe; and if, by chance, his attention, ſtrongly excited, ſhould induce him to turn his face upward, like 2, he will not, however, croſs his arms thus behind his back: this attitude neceſſarily ſuppoſes affectation and oſtentation, eſpecially with ſuch a phyſionomy, which has, indeed, nothing diſagreeable, but which is not that of a thinker, nor even that of a man capable of reflecting; for this *capacity* alone is a a quality very rarely to be met with. The laſt figure belongs likewiſe to that claſs of perſons who ſtrive to acquire conſequence by dint of pretenſion. You may ſay of 1, 2, and 3, in general, that they give themſelves *airs*—or, in other words, that they are conceited coxcombs. The more that ſuch gentlemen aſſume, the more we feel ourſelves tempted to call in queſtion the little real merit they may have.

TWO FEMALE FIGURES. T.

1. There is much calmneſs and modeſty in this attitude; it is perfectly adapted to this ſpecies of phyſionomy, which, without having any thing very diſtinguiſhed, is, however, neither ignoble nor vulgar. A clear and ſound underſtanding—all the degree of intelligence which is compatible with mediocrity of talents—the domeſtic virtues, the love of peace, of labour, of order, and cleanlineſs—a habit of attention, a large fund of docility and candour—coolneſs, but not the coolneſs of indolence—a mobility remote from every ſpecies of vivacity—a contented mind, and formed to give contentment to ſuch as do not leave her far behind from an extraordinary elevation of character—theſe are the particulars which the ſimple ſilhouette, the air and deportment alone of this young perſon would indicate.

2. This figure favours, more or less, of the constraint she was in while the artist traced her portrait. In other respects the attitude is more animated and more expressive, than the preceeding, as the physionomy likewise announces more talents, more wit, vivacity, and activity, but, at the same time, more vanity and conceit. The eyes, the eyebrows, and her nose, have something sufficiently harsh; I find in them a character rather decisive, more voluptuous than tender, inclined to levity, and which will aim at conquering hearts rather than gaining them. All these conjectures prevent me not from ascribing to to this young girl a kind and benificent heart, a frank and sincere disposition, a sprightly humour, and considerable talents: she seems formed for relishing happiness, and for diffusing it around her.

Two Women. V.

Two women, with all the weakness of their sex. The first has the air of listening, or rather, of being lost in some revery; the second is carelessly seated, to rest herself at ease. Both attitudes are full of truth and homogeneity. These two persons seem to be recovering from indisposition, and reflecting on their state; the younger with satisfaction, the other, as if she were calculating the amount of the physician's fees. This last is not just what you would call a respectable matron, but I can easily believe her to be an excellent mother and a good housewife. The young one appears to be the best creature in the world, good from instinct, incapable of hurting any person whatever: she is of an organization extremely delicate, and her faculties limit her to the ordinary things of life.

Attitudes after Chodowiecki. U.

1. The attitude and gait of a man absorbed in himself, of no great depth naturally, but, at the moment, entirely lost in the object which engages him.

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2. More abſtracted, more concentrated, more penſive, than the preceding. The hand is trying, if not to relieve the efforts of the mind, at leaſt to remove every thing that might diſturb its activity and its meditation.

3. The noſe is not homogeneous with the reſt, and whatever is foreign to the phyſiognomy, renders it weak. Add to this, that air of uncertainty in the whole, and that want of harmony between the hand, which ſeems to indicate ſomething, and the face, which, in its immobility, ſays nothing at all—theſe aſſuredly are not the ſigns of wiſdom. This figure can, at moſt, convey the idea of a man calmly converſing with himſelf.

4. Total want of energy, obbinacy without firmneſs; half an idiot, not to ſay more.

5. This is one completely. Reduced to his nothingneſs, he is, nevertheleſs applauding himſelf with a ſatisfaction more than childiſh; he is laughing like a fool, without knowing wherefore; he will remain for ever incapable of forming or of purſuing one reaſonable idea.

6. The profile alone ſufficiently announces a changeling, deſtitute of ſenſe and energy. The attitude, the gait, the action of the hands and fingers, completely characterize him.

7. This phyſiognomy denotes a weak perſon, put out of countenance, or affecting to be ſo.

8. The poſture of a good-hnmoured man, indolent, yet curious; hugging himſelf, if I may uſe the expreſſion, in his avaiice.

9. The gait of a man deeply engaged in ſome affair which perſonally intereſts him: the face hardly admits of a deportment ſo grave.

Twelve Soldiers. W.

Twelve moſt expreſſive attitudes, taken from the Pruſſian ſoldiery. Let the reader exerciſe himſelf in aſſigning to each of theſe figures its proper character. They are eaſily diſtinguiſhable, and, from the ideal majeſty of the general of the army, impreſſed with what he is, or rather, with what he repreſents, and what he wiſhes to appear—from the commander in chief, I ſay, down to the coporal, you will find in all of them the authority which command beſtows, the impoſing exteterior which belongs to ſuperiors, the dignity, elevation, courage, ſtatelineſs, and dexterity, which each has occaſion for, in the ſtation he fills. The examination of this print ſuggeſts, if I am not miſtaken, a reflection abundantly natural. The military ſyſtem, carried eſpecially to the degree of perfection which modern times preſent, is the moſt complicated and refined mechaniſm which man ever invented for the management of his fellow-creatures. However ſtriking, however painful this idea may be, it leads to another, which the philoſophic obſerver muſt admit—it is, that this ſame ſyſtem is likewiſe the maſter-piece of human invention, an incomparable model of order and combination, of activity and paſſibility.

Five Attitudes of the same Person. X.

The 1ſt of theſe figures retraces, with much truth, the character of *affliction*. *Deſire* too is perfectly well expreſſed in the 2d, but ſome fault might be found with the poſition of the right hand. The *ſorrow* of the 3d appears to be *founded on reaſon*. The 4th is a faithful image of that forlornneſs, that ſelf-oblivion, which the the more violent emotion produce. The 5th is almoſt entirely *theatrical*: it ſuggeſts the idea of an actreſs who thinks too much of the ſpectators; it deviates from nature, it retains nothing of that ſpecies of *eaſe* which ought to be preſerved even under the moſt vehement affections.

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Different Attitudes. Y.

With reſpect to attitude, nothing, perhaps, was ever deſigned with more truth than this ſuit of Berlin eccleſiaſtics, What ſimplicity in the manner, and what characteriſtic energy in the expreſſion! How well obſerved are all the particulars of relation and conformity! Benevolent activity, genuine eloquence, application and ability, a humility that gives inquitude, rational piety —theſe are the general qualifications, each of which in particular I leave you to refer to its proper ſubject, and which it certainly is not difficult to accompliſh. One of the eight announces ſelf-ſufficiency and preſumption—another muſt be in the habit of ſtudying his ſermons as he walks. You ſee this, and are ſtruck with it as I am, and we feel together that *in man every thing reveals man.*

The Dying Father. Z.

In this picture of the dying father, affliction and anguiſh are depicted in a great variety of forms and attitudes. Theſe, ſeparately conſidered, are not deficient in reſpect of character—taken together, they have not ſufficient relation to the ſubject. Several figures of this compoſition, and even whole groups, have a theatrical action—and the grief which proceeds from the heart is never oſtentatious. I am particularly pleaſed, as to truth of expreſſion, with the two children kneeling before the phyſician, who is impoſing ſilence on them with a look of indifference. Next to this I remark, with diſtinction, that modeſt ſhame-faced beggar, ſupported on his crutch, and praying for his benefactor, with an air as if he ſeemed to be recapitulating all the benefits received from him. There is likewiſe much energy in the attitude of that young girl on her knees, holding her prayer-book in one hand, and hiding her face in the pillar. The ſon too, bending over the body of his father, exhibits unequivocal marks of the moſt poignant

nant grief. Finally, notwithſtanding the incorrectneſs of the drawing, the young perſon in the foreground of this picture, with arms extended, announces and expreſſes the pious deſire of filial affection.

Twelve Attitudes. A. A.

According to my mode of ſeeing and feeling, I would thus explain theſe figures, which I have borrowed from Mr. Engel's Art of Mimickry.

1. The meditation of a man of the world, who directs all his ſkill, and all his powers of calculation, to one ſingle point.

2 Is a very ordinary man, who has turned his attention to an object of ſmall importance ; in which, however, he intereſts himſelf to a greater or leſs degree.

3. Incapable of much reflection, this man directs a momentary attention to ſomething that accidentally preſents itſelf, and which ſlightly affects him.

4. The phlegmatic indifference of a character which never profoundly purſued an abſtract ſpeculation.

5. An indifferent, feeble, and even inſipid character, though gentle and modeſt.

6. The irony of a cheat at the expence of his dupe,

7. The affected indifference of ſelf-conceit.

8. The deliberation of one not formed for reflection.

9. Such a manner of liſtening can announce only a contemptuous character, joined to exceſſive preſumption.

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10. The diſguſting grimace of an impertinent fool, who makes himſelf completely ridiculous.

11. The brutality of one of the loweſt of mankind, preparing to give vent to vulgar rage.

12. The confuſion of a poor wretch, without vigour of mind, and deſtitute of honour.

Obſerve with what ſagacity the deſigner has aſſigned to each of theſe ſubjects, a *form of hat* which may be called *characteriſtic*.

Ten Attitudes. B. B.

1. The attitude of a man at prayer. If the look correſponds not with the demeanour, the copyiſt is to be blamed. If I durſt, without furniſhing matter for laughter, I would add a remark, the truth of which will, undoubtedly, be felt by more than one reader :—a perſon with hair like this is incapable of ſo much fervour.

2. Childiſh deſire, in all its vivacity. By tranſports of this ſort, by emotions thus paſſionate, real deſire is expreſſed.

3. The theatrical affectation of a man deſtitute of ſenſe, and meaning to give himſelf airs.

4. The deportment of a ſage converſing with a ſage.

5. This extaſy of love and reſpect does not announce an ordinary man.

6. It is thus we return on having loſt ſomething, on meeting an unmerited denial, or on having fruitleſsly employed the arts of perſuaſion.

7. I will

7. I will not ſay that this monk has the appearance of being afflicted at having miſſed a benefice; much leſs, however, can I ſay that his attitude is that of a good ſhepherd, deploring the ſtraying of his flock.

8. This woman has the air of purſuing with her eyes a beloved object, who has juſt left her. It was, perhaps, her ſiſter, or her friend, but I am certain it was not her lover.

9. The attitude of a man who is liſtening attentively. No one ſurely will aſcribe to him either ſuperior intelligence or exceſſive delicacy. He is a contemptuous character, and that is all.

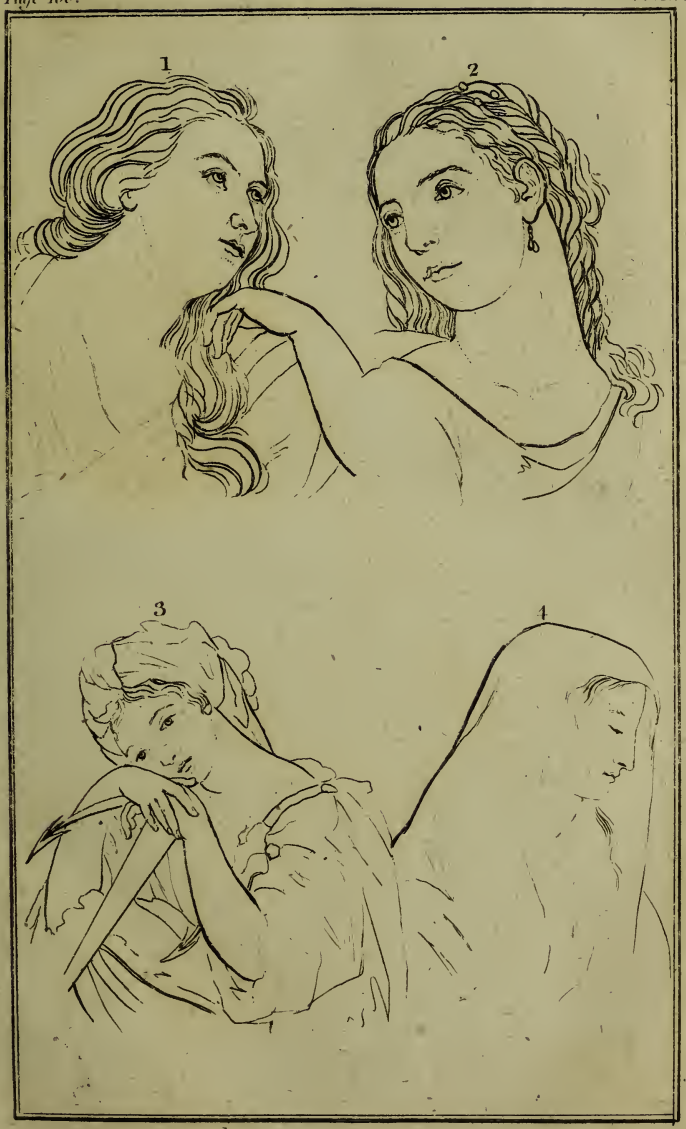
10. This one has retired to reflect at his eaſe: he appears not to want underſtanding, but is rather unpoliſhed.

Four Heads. C. C.

1. This is the look and air of attention excited by deſire. Theſe eyes turned to Heaven, expreſs the anxieties of a love ſtill ſupported by hope; you ſee in them a ſoul diſpoſed to melancholy. If there were greater harmony between the forehead and the noſe, the connoiſſeur would not feel himſelf inclined to impute to this phyſionomy, taken in whole, a want of ſenſibility.

2. The ſecond of theſe heads is more pleaſing and better calculated to inſpire love. Its contours are more graceful, and more delicately rounded. Leſs languiſhing than the firſt, this female promiſes a great fund of good ſenſe, and a fidelity not to be ſhaken. She liſtens with ſimplicity, unmixed with cunning or malice: ſhe gives herſelf up calmly to the agreeable ideas which engage her mind, and reflects upon them at her eaſe. The attitude too is that of attentive love, ſuperior to deſign and intrigue, and which nothing can divert from its attachment.

3. I muſt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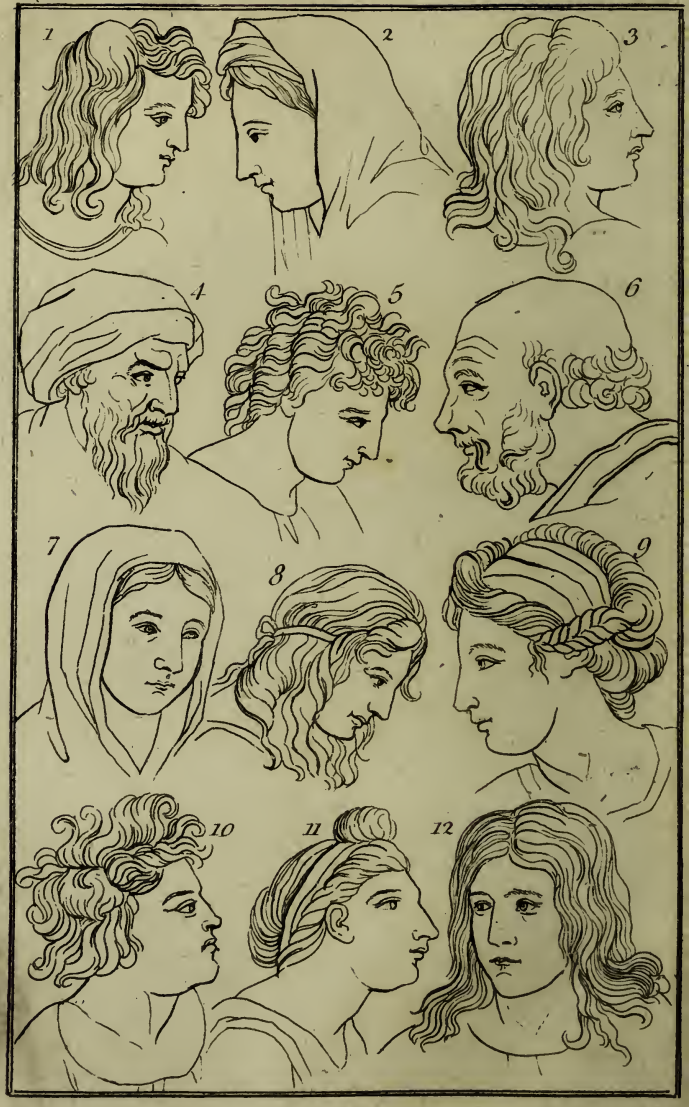
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3. I muſt aſk pardon of the admirable *Angelica*; but neither the air nor the deſign of this buſt appears to me characteriſtic of *Hope*. Theſe eyes ſo calm and gentle, and that head, reclining on the arm, may ſuit *Reſignation*.—*Hope*, on the contrary, is erect, with one foot firmly reſting on the ground, the arms ſtretched forward, and the look darting into diſtant ſpace. In other reſpects, and notwithſtanding the ſoftneſs and vacuity viſible in this phyſionomy we cheerfully do juſtice to its expreſſion of goodneſs and ſenſibility.

There is much more truth in 4. it is the image of a reſpectful piety, blended with humility and contrition.

Twelve Heads after Poussin. D. D.

Each individual has his character, and every character has a phyſionomy proper to it: it is this which gives, if I may ſo expreſs myſelf, the tone to the look, to the geſture, to the carriage to the mien, to the gait, to all our movements active and paſſive. All theſe have a mutual dependance and aſſociation; but there are few artiſts who poſſeſs the talent of communicating to their figures this harmony and homogeneity of character; there are very few who knows how to reproduce it both in the whole and in each of the parts; who are able to make it re-appear, with the ſame truth, in the ſtature, in the attitude, and in the air of the face. Let us ſee how far we ſhall receive ſatisfaction from the annexed print, copied after Pouſſin, and of which we ſhall now examine the phyſionomical attitudes and characters.

1. A character generous, judicious, and powerfully energetic, who at this moment is reflecting attentively. The eye retreats rather too much, and thereby diminiſhes the expreſſion of the phyſionomy, in which every thing announces a ſage preciſion. In other reſpects the air of the head is perfectly conformable to the character.

2. The

2. The profile of a female loſt in reflection. This head has almoſt as much dignity as the preceeding, but it is leſs judicious. The mien would promiſe attention and intereſt, were it more in harmony with the forehead, the look, and the mouth.

3, A faſhionable ideal form. The noſtril has been forgotten, the forehead is not in harmony with the noſe, and this laſt part forms a contraſt with the mouth, the deſign of which is too vague, and whoſe exterior contours, at moſt, are well expreſſed. The attitude announces a man ſtruck with an intereſting object, which he perceives at a diſtance, and with regard to which he ſtill ſuſpends his judgment.

4. A profound obſerver, who maturely weighs and reflects. He ſurpaſſes the firſt three in penetration and ſagacity, but is inferior to them in point of feeling. This is a man of much experience, without mental elevation, and without delicacy.

5. A new diſcordance between the look and the air of the head, between the forehead and the whole. That eye ſees nothing, that forehead thinks on nothing, that mouth expreſſes nothing. The mien, however, denotes an attentive mind, and the head only of a generous and energetic perſonage could be adorned with ſuch hair.

6. That eye, though faulty in the drawing, fixes and penetrates. Every thing elſe is homogeneous, except that the contour of thr forehead is in part too ſmooth, and the eyebrow too feeble, for a head of ſuch force, and capable of ſo much application.

7. The air of the head, the form and features of the face, are in excellent harmony. I would ſay that this woman obſerves calmly, but her eyes ſeem hardly formed for ſeizing a fixed point. Let us ſatisfy ourſelves then with allowing her an ingenious and peaceable diſpoſition, taking pleaſure in ſimplicity and repoſe.

8. The

8. The reflecting veneration of a compoſed ſpirit, which conceives with facility, but has nothing great or profound, though far above mediocrity. It is not eaſy to determine whether it be the profile of a male or of a female. That forehead, without cavaties and without ſhades, can contain neither unuſual penetration, nor extreme ſenſibility. The noſtril here too has been forgotten, and this defect is an unſpeakable injury to the expreſſion of the phyſionomy.

9. You diſcover in that glance a diſcreet curioſity, which ſuppoſes a character above the common, nay, a certain degree of elevation. Strengthen a little the deſign of the under lip, ſlope the upper part of the forehead—and you will bring out, ſtill more, that fund of goodneſs and magnanimity, which ſerves as a baſis to this beautiful phyſionomy.

10. That hair after the manner of Raphael, becomes diſguſting when united to that eye, which ſeeks, which loves, and which reſpects harmony and truth. A phyſionomy like this characterizes a profound obſerver, a ſolid thinker, who is ſure of his point, and has examined it carefully. This very confidence may render him prompt, opinionative and keen in his deciſions: I ſhould not expect from him much deference. The attitude ſcarcely promiſes it, and in this reſpect, it harmonizes with all the reſt.

11 The interval between the eye and the root of the nole is unnatural. I diſcover in this profile an attention which inveſtigates nothing thoroughly. The attitude has the appearance of being produced by a ſenſual deſire, which it would be difficult to explain.

12. What a wonderful relation between the form, the features, the mien, and the hair! What a difference between the decided air of head 10, and the noble modeſty of this one! Without having received as his portion an enterpriſing ſpirit, or the valour which conſtitutes heroes, this man acts calmly on principles

ſolid and honourable. Eager after inſtruction, he turns to account what he knows, without making a parade of it.

St. Paul before Felix. E. E.

St. Paul before Felix. The head of the principal perſonage ought to have been preſented at leaſt in complete profile—and, though loaded with chains, the hands ought not to hang down thus careleſsly, at the inſtant when the apoſtle is ſuppoſed to be reaſoning with warmth, on righteouſneſs, temperance, and judgment to come. I point out theſe defects as *abſences* of the deſigner: it is the *good Homer ſlumbering*—but to what ſublimity does he awake in the reſt of the compoſition! of the three figures who are ſeated, the one neareſt St. Paul expreſſes, both by the look and air, the aſtoniſhment and reflection of a mind overwhelmed, Felix divided between terror and ſecurity, ſeems, by his geſture, to diſmiſs the unſeaſonable reprover: *Go thy way for this time; when I have a convenient ſeaſon, I will call for thee.* Finally, the female in the foreground of the picture appears to be abſorbed in the moſt profound meditation, and filled with conſternation at what ſhe had juſt heard: a heart like hers is quite as open to the influence of good, as to the ſeduction of evil impreſſion.

Penitent Magdalen. F. F.

There is an inſufferable affections in moſt of the pictures of *penitent Magdalenes*. They coquet a great deal too much with their beauty, and, if I may ſay ſo, with their repentance; they exhibit themſelves as a ſpectacle—and repentance eager to ſhew itſelf, is rank vanity. Humility ſhuns parade, and ſpreads over herſelf the veil of modeſty; the declared enemy of oſtentation, ſhe even goes the length of ſelf-annihilation. I ſhall leave it to connoiſſeurs to form a judgment of the *Magdalenes* of our greateſt

FF

artiſts; almoſt all of them are deficient in reſpect of truth—and no wonder, as they are frequently portraits of the painters' miſtreſſes. As to the figure under examination, I obſerve in it an air uncommonly penſive, an expreſſion which announces rather the tranquility of original innocence, than the poignant regret of having loſt it. This phyſionomy is too *pure* and too *reflecting:* it wants that ſtrength of mind, and that firm confidence, which the repenting ſinner has need of, in order to return to the path of virtue, and to proceed in it with perſeverance. I could wiſh beſides for more contrition and more dignity in the attitude: it is not ſufficiently in uniſon with the tone of humility which predominates in the features of the face: it preſerves a certain indolence incompatible with violent depreſſion.

St. Hilaria. G. G.

This is a St. Hilaria, or, perhaps, a St Cecilia, after Raphael. That cloſed mouth, though otherwiſe very tolerable, has not ſufficient dignity nor ſufficient delicacy, to expreſs the feelings of a heart raviſhed into extacy—feelings ſo well conveyed by the attitude. Raphael is abſolulutely inimitable in the article of *attitude*, which he could vary with infinate art, and always with the ſame dignity. His works merit for this reaſon, where there no other, an attentive ſtudy, and a particular commentary. What attention, what decency, what majeſty, in the figure of St. Paul! The attitude of the Biſhop is far leſs intereſting becauſe it wants motion and activity: it does not, however exclude an honeſt and virtuous character, but it ſuppoſes neither great elevation of ſoul nor extreme ſenſibility. The air and port of St. John breathe all the religious unction of the beloved diſciple of Jeſus Chriſt; the mouth alone is too inanimate, and forms too violent a contraſt with the reſt. Remark, by the way, the characteriſtic difference of the hair. That of the Songſtreſs is ſoft and mellow, as the melody of her voice: that of St John has all the freſhneſs of the flower of youth: that of St. Paul the maſculine energy of the

grown man; and, finally, that of the old man is weak and thin.

Christ bearing his Cross. After Raphael. H. H.

A hurried pace is hardly in any caſe dignified; leaſt of all under the depreſſion of ſorrow. I diſtinguiſh, however, between a ſtride and a calm and firm pace; but even when I have made this diſtinction, I do not find the ſublime calm of patience in the principal perſonage of the annexed print. It appears to me that the oppreſſive weight of the croſs could hardly admit of ſo haſty a motion, and that a head thus bending under the yoke, ought not to have been preſented in front. Raphael, I think, is not, in general, happy in his heads of Chriſt; as far, at leaſt, as I can judge from the copies I have ſeen. The greateſt tranquility of ſoul, the moſt heroick patience, does not totally efface the traces of pain; for patience neceſſarily ſuppoſes ſuffering. Virtue without reſiſtance is a thing of which we can form no conception; on the contrary, the more virtue ſuffers the more it reſiſts—and a victorious reſiſtance expreſſes itſelf very differently, both in the phyſionomy and attitude, from the manner in which it is expreſſed in this figure of Chriſt, which in other reſpects, however, is not unworthy of Raphael. There is much more dignity, warmth, and intereſt, in that of Simon, though this part does not appear to me either ſufficiently natural, or ſufficiently animated, for the office which he has undertaken: he ought to take a larger ſhare of his maſters load, Neither is the poſture of the Centurion, who conducts the proceſſion, too characteriſtic, if I may be permitted to draw any concluſion from his ſoft and buſhy beard. His phyſionomy and attitude want truth: they will never extort from any perſon one of thoſe exclamations of admiration which the perfect imitation of beautiful nature ſometimes excites. I could ſay almoſt as much of that other affected profile, thrown into the background as an extraneous perſonage.

II
KK
LL

ELISHA. I. I.

I confidently preſent this figure as a model of homogeneity. It is impoſſible to unite more harmony in the form of the face, in the features, and in the attitude. What perfect unity! Every thing concurs to the ſame end: the ſame ſpirit, the ſame ſentiment, the ſame thought penetrate throughout. A character like this, ſuppoſes a candour which can ſtand every trial, a temper peaceful and calm, firmneſs without harſhneſs, gentleneſs without effeminacy. The intention of the painter ſeems to be to preſent Eliſha, at the moment, when filled with the idea of the God of Iſrael, he was meditating deeply on the fall of his people. How well entitled was ſuch a man to demand, and to obtain, a double portion of his maſter's ſpirit! And how becoming, in his mouth, this language—*As the Lord liveth, and as thy ſoul liveth, I will not leave thee!*

CHRIST RAISING LAZARUS. K. K.

It is evident that this figure copied after Reubens, is the production of a man of genius; but, on a cloſer examination, it will appear that the deſign of it, the expreſſion, the attitude, and the geſture, are equally inſupportable. Who would not cenſure that right hand, ſo incorrectly drawn, and ſo abſurdly lifted up in ſign of aſtoniſhment? Who is not ſhocked at the convulſive motion of the left hand? The arms ought either to fall back calmly, or croſs each other on the breaſt, or be ſtretched forward to aſſiſt the riſing dead. Beſides, that air of the head, that beard, and ungraceful mouth, are altogether unworthy of Him who has the power of recalling the dead to life.

CHRIST AND ST. THOMAS. L. L.

We have already ſeen, in ſeveral inſtances, to what a degree our

firſt rate artiſts, and our moſt ſkilful deſigners, are capable of forgetting themſelve in their productions. I preſent another example—Could any one find out Jeſus Chriſt in this plate? Has he ever been preſented under traits ſo ignoble, and in an attitude ſo deſtitude of dignity and energy? Are you not tempted to ſay, He is making a complimentary reply to the perſon who prays to him with ſo much reſpect and zeal? That perſon is, probably, St. Thomas, exclaiming with fervour, *My Lord and my God!* In this caſe the figure would not be deficient in point of truth; but that of the Saviour abſolutely wants it, whatever ſentiment you may ſuppoſe him to be expreſſing.

CHAP. IV.

Of Language and the Voice.

My total ignorance in the art of Muſic prevents my treating ſcientifically the ſubject of this chapter: I am perſuaded, nevertheleſs, that were man confined to the ſenſe of hearing alone, that ſenſe would be ſufficient, of itſelf, to enable him to make great progreſs in the knowledge of his fellow-creatures. It is well known with what ſagacity many blind perſons acquire the means of ſupplying, to a certain degree, by means of their other ſenſes, that one which they want. I thence conclude, that an intelligent obſerver, who had exerciſed and cultivated, with particular care, the organ of hearing, on placing himſelf at the door of an aſſembly room, would be in a condition to determine, without much difficulty, the different faculties of thoſe whom he heard ſpeak, even though he were otherwiſe unacquainted with them; nay though they ſpake a foreign language. The ſound of the voice, its articulation, its ſoftneſs and roughneſs, its weakneſs and extent, its inflexions in the higher and lower tones, the volubility and embarraſſment of the tongue, are all infinitely characteriſtic. It is almoſt impoſſible for a diſguiſed tone to impoſe upon a delicate

ear, or if I may be allowed the expreſſion, upon a *phyſiognomical ear*; and of every ſpecies of diſſimulation, that of language, however refined it may be, is the moſt eaſily detected. But how is it poſſible to expreſs, by ſigns, all the ſounds of voice ſo prodigiouſly varied! We cannot even acquire the power of counterfeiting them; for the moſt part we disfigure them. How is it poſſible, above all, to imitate the native language of gentleneſs and goodneſs, the angelic tone of candour and innocence, the divine accent of perſuaſion, truth, and benevolence! Ah, when my ear is ſtruck with that ſimple and natural tone which belongs only to the moſt exact probity, when I hear that language of genuine honour, which is not contaminated by any mixture of intereſt, and which, alas; is ſo rare in the commerce of the world, my heart, leaps for joy, and I am tempted to exclaim *It is the voice of God, and not that of man.* Woe be to him who comprehends not this language, ſo pure and ſo eloquent! He will be equally deaf to that which God addreſſes to him in his works and in his word.

I could likewiſe add many things on the ſubject of *ſmiles* and *tears*, of *ſighs*, and *cries*. What a difference between the affectionate ſmile of humanity, and the infernal grin which takes pleaſure in the ſuffering of a fellow creature! Theſe are tears which pierce the ſkies; there are others which excite indignation and contempt.

CHAP. V.

OF STYLE.

IF ever any thing can contribute toward the knowledge of man, it is his ſtyle. According to what we are, we ſpeak, and we write. The time will come when the phyſionomiſt, on ſeeing an Orator, a Man of Letters, ſhall be able to ſay, 'Thus he ſpeaks

'thus he 'writes.' The time will come when, on hearing the ſound of the voice of a perſon whom he has not ſeen, when from the ſtyle of a work with whoſe author he is not acquainted, he ſhall be able to ſay, 'This unknown perſon muſt have ſuch and 'ſuch features; a different phyſionomy were unſuitable to him.' Smile, if you pleaſe, my dear contemporaries; that very ſmile is phyſiognomical. Inconſtancy is the diſtinctive character of your age; you maintain to day what you will refute to morrow. It is reſerved for your poſterity, wiſer and more enlightened than you, to feel the truth of what I advance: they will be aſtoniſhed, and ſay one to another, 'That man was in the right.' Every work is impreſſed with the character of the workman, whether he be man, or God, or Demon. The more that the work is the immediate production of the orginization, the more that is atteſted by evident and palpable proofs. I could quote a thouſand examples, of this: thoſe of Rouſſeau and Voltaire, of Lingnet and Bonnet, of Geſſner and Wieland, may ſuffice. A man whoſe forehead is high and almoſt perpendicular, will always have a dry and harſh ſtyle. Another, whoſe forehead is ſpacious, rounded, without ſhades, and of a delicate conſtruction, will write fluently, and with eaſe; but he poſſeſſes neither ſenſibility nor a ſpirit of inveſtigation. The man whoſe frontal ſinuſes are very prominent, may be able to form for himſelf a ſtyle abrupt, ſententious, and original; but you will never find in his compoſition the connection, the purity, and the elegance, which diſtinguiſh good writers. Finally, a perſon with a forehead moderately elevated, regularly arched, which retreats very much, and whoſe angles are gently marked, near the bone of the eye, a perſon with ſuch a forehead, I ſay will introduce into his works vivacity and perciſion, will unite ſprightlineſs to ſtrength. I only glance at this ſubject, for detail would carry me too far.

Two Heads. M. M.

1. Here is the portrait of a philoſopher, whoſe litterary merit is beyond all diſpute, and whoſe writings have obtained the una-

nimous applauſe of all ſenſible readers. Every one is acquainted with the author of the ruſtic Socrates, and the life of Sulzer. Nature rarely aſſociates ſo much ſound reaſon with knowledge ſo extenſive, ſo much fire with a taſte ſo refined, ſuch courage with a prudence ſo conſumate. To judge by the prominency of the forehead, this man, diſdaining the humble language of proſe. will frequently employ a ſtyle ſomewhat inflated; his penſive look aſſures me that he will be temperate in his enthuſiaſm, and that his good ſenſe will prevent all extravagent ſallies. I perceive on his lips the wit and ſprightlineſs diffuſed over his productions, and that prominent chin viſibly retraces, to me, the maſculine energy which conſtitutes one of the moſt diſtinctive characters of his works. Take care how you offend him; he is prompt in the ſcience of defence, and will triumphantly repel your attacks. Treat him with equity, for no one is a more equitable judge of the productions of genius, eſpecially upon a ſecond reading, and when he follows his own underſtanding.

2. I know not whether this is the image of a celebrated author; but I will confidently maintain that it is the profile, roughly ſketched, of a man formed to be a writer of ſuperlative merit; I will maintain that this is a genius whoſe mind is admirably cultivated, who unites uncommon ſagacity to taſte the moſt exquiſite. (The whole of the profile, and particularly the eye and eyebrow, indicate the firſt of theſe qualities, but it is difficult to preſerve, in a ſimple outline, *delicacy of taſte.*) This man will not dwell on dull common place; nothing trivial or ambigious, nothing aukward or offenſive, will gain admiſſion into his works; he will always be perſpicuous and elegant. His ſtyle will poſſeſs the vivacity of his look, but without the ſlighteſt infuſion of acrimony; he will carefully weigh every thought, and every expreſſion. As a critic, he will ſhew himſelf judicious and juſt, without ſhutting his eyes to real defects. In a word, I know no perſon to whom I would, with more confidence and deference, ſubmit my litterary productions, whether as to ſubſtance or form.

Portraits of Great Personages. N. N.

I admit that these feeble sketches are infinitely inferior to their originals, but in presenting them as such, I run no risk when I consider them in the point of view proposed in this chapter. Had you never heard of the illustrious characters whose images are traced in these copies, had you never read their history, and were you to be asked, In what style you imagine each of them has written? I think that, on mature reflection you would answer with me as follows.

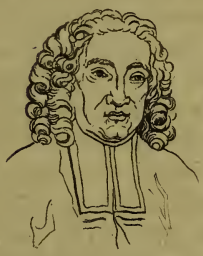
The head presented for that of Montagne, will infuse into his composition a great richness of ideas, much native simplicity and candour, sprightliness, an original turn and nervousness of expression. From Chenneviere I should expect more delicacy elegance, and precision, and if the design of this profile be but tolerably exact, I believe his productions will be more laboured. The pen of Descartes will follow the daring flights of his genuis; his style will be all fire and interpidity. In the physionomy of Christiana, the forehead and nose indicate wit, good sense, wisdom; the mouth, an agreeable levity. The forehead and eyebrows of Foster are not formed of the excursions of poesy they admit only of a progress reflective, calm, composed, serious. and grave. I know not by what chance the following profile bears the name of Charles V. The portraits which we have of that prince, (and I have seen, among others, the valuable original, painted by Albert Durer, now in the collection of the Duke of Saxe-Weimar) do not present the slightest trace of that open, graceful, and animated physionomy. The one under review would undoubtedly announce a man who handles the pen in a very superior manner: his style would abound with luminous traits, with happy effusions; but he would, at the same time, disfigure it by a want of connections, and, advancing by starts and bounds, he would totally subvert the natural order of his ideas. Felbiger would write in a very different manner. Learned with-

M.de Montagne

Chennevierre

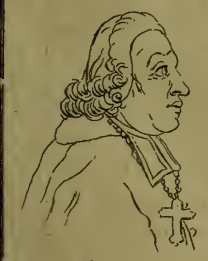
Deſcartes

Chriſtina

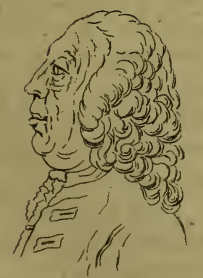


Foſter

Carl V.



Felbiger



Schopflin

Diſcartes N°. 2.

out pedantry, a profound and reflecting thinker, he will attach himself less to the brilliant than to the solid; he will sacrifice elegance of expression to force of thought. (My judgment is still formed from the portrait before us.) The profile of Schopflin is that of a real scholar, who has amassed an extraordinary stock of knowledge, and who understands how to turn it to good account. His diction will be simple and cold, but accurate and correct; every particular will be selected and weighed with extreme nicety.

I return to Descartes, and substitute, in place of his portrait (on this plate) No. 2. a better drawn contour which closes this addition. This outline though still imperfect, discloses, however, a variety of details, which serve to convey a more complete idea of the character of that illustrious personage. It is not necessary to be a profound connoisseur in order to feel, at the first glance, that this is not an ordinary face; that a head thus formed and a look so animated, express a multitude of things, and that nature, in producing this being, intended to create a prodigy. Physiognomy dispenses impartial justice to every one, and, upon the testimony of an authentic portrait, estimates, at his real value, the person who has been extravagantly exalted or decried, such as an Aristotle or a Descartes—the person whom every doctor once quoted as an oracle, and whom every schoolboy presumed to run down with impunity—the person who has been a subject of dispute and division to all ages and nations. Physiognomy, without giving into the phrenzy of a ridiculous apotheosis, repairs the injuries committed by envy, and fixes the floating decisions of the multitude, and of the mode. It unveils man, and presents him such as he is; it shews his real value, and of what he is capable; what he *wills*, and what he *can* perform; what he is naturally, and what he has become by education. Yes, I still maintain at the hazard of repeating what I have already advanced—look at the man whom, for a series of years, you have heard alternately applauded or maligned, exalted and depressed by turns, of whom are related so many anecdotes, true, or mutilated, or forged; the man who has long been set up as a butt to an infinite

number of iniquitous or paſſionate deciſions, elevated by ſome to the rank of a demi-god, claſſed with demons by others—look at him yourſelf with the impartial eye of the ſcience—and you will find him quite a different perſon; but you will, perhaps, diſcover, at the ſame time, in his features, the reaſon of his being deified or anathematized.

Empty declamation! I ſhall be told; the extravagant language of an author infatuated with a favourite ſubject!—No, you are miſtaken. It is pure truth, and truth of the higheſt importance, on which the age to come will unanimouſly beſtow applauſe—and which, perhaps, we ourſelves may live to ſee acknowledged.

Had Newton never written a ſingle line, had he remained entirely unknown to his contemporaries, we ſhould want nothing now but his portrait, to aſſure us of his deſerving to be ranked among the greateſt geniuſes. I affirm as much of Deſcartes. A phyſionomy like his cannot be poſſibly miſunderſtood. It would be diſtinguiſhable among ten thouſand; it bears the higheſt poſſible impreſs of originality: it announces the man who forms an epoch, and who owes every thing to himſelf.

In truth, with that face full of ſpirit and life, was Deſcartes formed to ſuffer himſelf to be moulded, or to ſerve as a model? Was he formed for receiving laws from a world enſlaved by prejudice, or for dictating new laws for that world? 'I paſs over his education,' ſay Mr. Thomas, in his elogium of Deſcartes. 'When we ſpeak of extraordinary perſons, this is a topic of no 'conſideration. There is an education for the herd of mankind; 'the man of genius admits that only which he gives to himſelf; 'it conſiſt almoſt always in deſtroying the firſt. Deſcartes by 'that which he received, judged the age he lived in. He already 'looked far beyond it. He had already acquired the notion and 'the preſentiment of a new order of ſciences. Thus, from 'Madrid or Genoa, Columbus had a preſentiment of America.' The word *preſentiment* is admirable. It is the property of genius.

Such a perſon is ever at work, even in his moments of repoſe, always agitated by great ideas, he is continually aſpiring after the extenſion of his knowledge, his faculties, his liberty: he imagines new worlds and new creations, and riſes up to deity himſelf. Ever impelled forward, ever ſupported by his own powers, he forces his way through the crowd, tramples down every obſtacle, clears a path for himſelf, attends to nothing but the object he has in view. All at once he ſpreads his wings, loſes ſight of his predeceſſors, of his contempories, and purſuing his rapid courſe, tranſports himſelf into diſtant regions, and takes poſſeſſion of ſpheres unknown. Such was Decartes. His phyſionomy announces the creator of a new ſyſtem. 'Nature,' it is the French orator who again ſpeaks, 'Nature which laboured with 'particular attention on this man's ſoul, and infenſibly diſpoſed 'it to great things, had, from the beginning, infuſed into it an 'ardent paſſion for truth. This was, perhaps, the firſt maſter-'ſpring.' *A paſſion for truth*, reader are you acquainted with it? It is this which determines our activity, and which is the germ of it. The impulſe which it gives I perceive even in the imperfect image under our inſpection; I ſee in it the tranſpiration of an intrepid courage, of an indefatigable zeal for truth. 'Nature added to it,' continues Mr. Thomas, 'that deſire of 'being uſeful to mankind, which extends itſelf to all ages and all 'nations. She gave him likewiſe, during the whole ſeaſon of 'his youth, a reſtleſs activity, thoſe torments of genius, that 'vacuum of ſoul which nothing hitherto could fill, and which 'wearies itſelf in looking round for ſomething to fix it.' That elaſtic activity, that neceſſity of being uſeful, that beneficent ſenſibility, manifeſt themſelves in that look ſo profound and ſo animated, which ſeizes objects the moſt remote, and immediately transforms at pleaſure what it has ſeized. The ſame ſublime qualities re-appear in the eye-brows, ſo full of energy and amenity—in the ſingular contour of the bone of the eye—in the contour of the head, of which all the angles and all the ſhades are ſo well diſpoſed—in that broad and cartilaginous noſe—on theſe lips ſo ſoft and ſo perſuaſive, ſo ardent and ſo iraſcible—eſpecially in the line of the mouth, the indication of a prodi-

gious facility—and, to omit no particular, in that hair ſo ſmooth and ſoft. Every thing proclaims 'a man inſatiably diſpoſed to 'ſee and too know, a man inceſſantly calling for truth wherever 'he goes.'

It is rare, it is extremely rare, to find a genius ſo univerſal as that of Deſcartes. Without meaning to adopt his bold hypotheſis, we are not the leſs diſpoſed to admire the richneſs of the imagination which produced them, and that happy union of a geometrical genius with a feeling heart, impaſſioned for the good of humanity. Deſcartes was at once one of the moſt abſtract thinkers, and one of the moſt active men that ever exiſted. Fond of retirement, he was incapable of reliſhing the ſweets of it for any conſiderable time together. Hurried away, on the one hand, in the vortices of his own worlds, he devoted himſelf, on the other, to employments the moſt painful, which might redound to the benefit of ſociety. See how the ſoul of Deſcartes is painted in his phyſionomy! It would be impoſſible to analyze each of the features which compoſe it, but every one muſt feel the beautiful and the great in the whole. What can be more animated than theſe eyes, or more expreſſive than this noſe? The interval between the eye-brows indicates a genius accuſtomed to ſoar, and who does not ſtop to dig his ſubject to the bottom. It is impoſſible for this man to remain tranquil and ſolitary. His maſculine character is by no means incompatible with ſenſibility. The forehead is altogether uncommon; with a great ſlope backward, ſmooth towards the top, and gently rounded—theſe are ſo many ſigns of a concentrated energy, and of a firmneſs not to be ſhaken.

Of Design, Colouring, and Writing.

'Human Nature preſents neither real contraſt nor manifeſt 'contradiction.' This is a truth which we run no riſk in laying down as a principle; and it is apparent, that the greater progreſs we make in the ſtudy of man, the more generally received this propoſition will be.

This, at leaſt, is poſitive, that no one part of our body is contradictory to, or deſtroys, another. They are all in the moſt intimate union, ſubordinate one to another, animated by one and the ſame ſpirit. Each preſerves the nature and the temperement of the other, and even, though in this reſpect they may vary leſs or more in their effects, they all however approach to the character of the whole. Nature compoſes not by piecemeal. Her totallity and homogeneity will ever be inimitable, and never ceaſe to ſet art at defiance. She creates and forms all at a ſingle caſt. The arm produces the hand, and this again ſends forth the fingers. A truth the moſt palpable, a truth which conſtitutes one of the principal foundations of phyſiognomy, and which atteſts the univerſal ſignification of every thing pertaining to our phyſical eſſence; a truth whoſe evidence, hitherto not ſufficiently felt ſeems reſerved for future ages—it is this, *that a ſingle member well conſtituted, a ſingle detatched and exact contour, furniſhes us with certain inductions for the reſt of the body, and, conſequently, for the whole character.* This truth appears to me as evident as that of my exiſtance; it is irreſiſtibly certain. As nature in her univerſality, is a reflex of her infinite and eternal author, in like manner ſhe alſo re-appears the ſame in all her productions; it is always the ſame image, reduced, coloured, and ſhaded, a thouſand and a thouſand different ways. There is but one only ſection proper to every circle, and to every parabola, and that ſection alone aſſiſts us in completing the figure. Thus we find the Creator in the leaſt of his creatures, nature in the ſmalleſt of her productions, and each production in each of the parts or ſections which compoſe it.

What I have ſaid of phyſical, may be likewiſe applied to moral man. Our inſtincts, our faculties, our propenſities, our paſſions, our actions, differ one from another, and yet they all have a reſemblance; they are not contradictory, however oppoſite they may frequently appear; they are conſpirators, leagued together by indiſſoluble bonds. If contraſts reſult from this, it is only externally and in the effects: theſe will ſometimes ſcarcely be able to ſubſiſt together, but they do not the leſs, on that account, proceed from one common ſource.

I ſhall not ſtop farther to unfould this idea, nor to ſupport it by proofs. Sure of my theſis, I purſue it, and deduce from it the following conſequences.

All the motions of our body receive their modification from the temperaments and the character. The motion of the ſage is not that of the ideot; there is a ſenſible difference in the deportment and gait of the choleric and phlegmetic, of the ſanguine and melancholic. It is Sterne, I think, or Bruyere, who ſays, 'The wiſe man takes his hat from the peg very differently from the fool.'

Of all the bodily motions none are ſo much varied as thoſe of the hand and fingers.

And of all the motions of the hands and fingers, the moſt diverſified are thoſe which we employ in writing. The leſt word communicated to paper, how many points, how many curve does it not contain!

It is farther evident that every picture, that every detached figure, and, to the eye of the obſerver and the connoiſſer, every trait, preſerves and recals the character of the painter.

Every deſigner and every painter reproduces himſelf, more or leſs, in his works; you diſcover in them either ſomething of his exterior or of his mind, as we ſhall preſently ſhew by the examples of ſeveral artiſts. Compare in the mean time, Raphael and Chodoweiki, Le Brun and Callot, George Pens, and John de Luycken, Van Dyk, and Holbien—and among engravers, Drevet, and Houbracken, Wille, and Van Schuppen, Edelinck, and Goltzius, Albert Durer and Lucas of Leyden—On bringing them cloſe to each other, you will be immediately convinced, that each has a ſtyle peculiar to himſelf, and which is in harmony with his perſonal character.

Compare a print of Wille's with one of Schmidt's examine

them closely—you will not find a single stroke precisely the same, and whose character is perfectly identical in both.

Let a hundred painters, let all the scholars of the same master draw the same figure—let all these copies have the most striking resemblance to the original—they will, notwithstanding, have each a particular character, a tint and a touch which shall render them distinguishable.

It is astonishing to what a degree the personality of artists reappears in their style and in their colouring. All painters, designres, and engravers, who have fine hair, almost always excel in this particular; and such of them as formerly wore a long beard, never failed to present, in their pictures, figures adorned with a venerable beard, which they laboured with the utmost care. A reflected comparison of several eyes and hands, drawn by the same master, will frequently enable us to judge of the colour of the artist's eyes, and of the form of his hands; Van Dyk exhibits a a proof of it. In all the works of Ruebens you see the spirit of his own physionomy piercing through; you discover his vast and productive genius, his bold and rapid pencil, unfettered by a scrupulous exactness; you perceive that he applied himself in preference, and from taste, to the colouring of his flesh, and to elegance of drapery. Raphael took peculiar pleasure in perfecting his outlines. The same warmth, and the same simplicity, predominate in all the pictures of Titian: the same impassioned style in those of Corregio. If you pay ever so little attention to the colouring of Holbein, it will hardly be possible for you to doubt, that his own complexion was a very clear brown; Albert Durer's was, probably, yellowish, and that of Largilliere a bright red. These perceptions certainly merit a serious examination.

If we are under the necessity of admitting a characteristic expression in painting, why should it entirely disappear in drawings, and in figures, traced on paper? Is not the diversity of handwriting generally acknowledged? And in trials for forgery, does

it not ſerve as a guide to our courts towards the diſcovery of truth? It follows then, that it is ſuppoſed to be highly probable, that each of us has his own hand-writing, individual and inimitable, or which, at leaſt, cannot be counterfeited but with extreme difficulty, and very imperfectly. The exceptions are too few to ſubvert the rule.

And is it poſſible, that this inconteſtable diverſity of writing ſhould not be founded on the real difference of moral character?

It will be objected, 'that the ſame man, who has, however, 'but one and the ſame character, is able to diverſify his hand 'writing without end.' To this I anſwer, that the man in queſ-'tion, notwithſtanding his equality of character, acts, or, at 'leaſt, frequently appears to act in a thouſand and a thouſand 'different manners.'—And, nevertheleſs, his actions, the moſt varied, conſtantly retain the ſame *impreſs*, the ſame *colour*. The gentleſt ſpirit may ſuffer himſelf to be tranſported with paſſion, but his anger is always peculiar to himſelf, and never that of another. Place in his ſituation perſons either more fiery or more calm than he is, and the tranſport will no longer be the ſame. His anger is in proportion to the degree of gentleneſs which is natural to him. In his moments of rage his blood will preſerve the ſame mixture as when he is tranquil, and will never ferment like the blood of the choleric: he will have neither the nerves, nor the ſenſibility, nor the irritability, which conſtitute the temperament, and characterize the exceſſes, of a violent man. All theſe diſtinctions may be applied to hand-writings. Juſt as a gentle ſpirit may occaſionally give way to tranſports of paſſion, in like manner, alſo the fineſt penman may ſometimes acquit himſelf careleſsly; but even then, his writing will have a character totally different from the ſcrawl of a perſon who always writes badly. You will diſtinguiſh the beautiful hand of the firſt, even in his moſt indifferent performance, while the moſt careful production of the ſecond will always ſavour of his ſcribbling.

Be

Be this as it may, this diverſity of hand-writing of one and the ſame perſon, far from overturning my theſis, only confirms it; for, hence it reſults, that the preſent diſpoſition of mind has an influence on the writing. With the ſame ink, the ſame pen, and on the ſame paper, the ſame man will form his letters very differently when treating a diſagreeable ſubject, and when agreeably amuſing himſelf with a friendly correſpondence. Is it not undoubtedly true, that the form and exterior of a letter frequently enable us to judge, whether it was written in a calm or uneaſy ſituation, in haſte or at leiſure? whether its author is a perſon of ſolidity or levity, lively or dull? Is not the hand-writing of moſt females more lax and unſteady than that of men? The more I compare the different hand-writings which fall in my way, the more I am confirmed in the idea, that they are ſo many expreſſions, ſo many emanations, of the character of the writer. What renders my opinion ſtill more probable is, that every nation, every country, every city, has its peculiar hand-writing, juſt as they have a phyſiognomy and a form peculiar to themſelves. All who carry on a foreign literary correſpondence of any extent, are able to juſtify this remark. The intelligent obſerver will go ſtill farther, and will judge beforehand of the character of his correſpondent, from the *addreſs* only.—I mean the *hand-writing* of the addreſs for the *ſtyle* in which it is conceived ſupplies indications ſtill much more poſitive—nearly as the title of a book frequently diſcovers to us ſomewhat of the author's turn of mind.

There is therefore a *national hand-writing*, juſt as there are national phyſiognomies, each of which retraces ſomething of the character of the nation, and each of which, at the ſame time, differs from another. The ſame thing takes place with reſpect to the ſcholars of the ſame writing maſter. They will all write a ſimilar hand, and yet every one of them will blend ſomething of a manner proper to himſelf, a tint of his individuality: rarely will he confine himſelf to an imitation completely ſervile.

'But with the fineſt hand,' I ſhall be told, 'with the moſt re-

'gular hand-writing, the man is frequently, to the laſt degree, 'irregular.' Raiſe as many objections as you pleaſe, this fine writing, however, neceſſarily ſuppoſes a certain mental arrangement, and, in particular, the love of order. The beſt preachers are often the moſt lax in both principle and conduct—but were they entirely corrupted, they could not be good preachers. Beſides, I am perfectly aſſured that they would be ſtill more eloquent, if, according to the precept of the goſpel, their actions correſponded with their words. In order to write a fine hand, one muſt have, at leaſt, a vain of energy, of induſtry, of preciſion and taſte; as every effect ſuppoſes a cauſe analogous to it. But thoſe perſons whoſe writing is ſo beautiful and ſo elegant, would, perhaps, improve it ſtill farther, were their mind more cultivated and adorned.

It is beyond all doubt, it is inconteſtable, that the hand-writing is the *criterion* of regularity, of taſte, and of propriety. But what is more problematical, and yet appears to me no leſs true, is, that, to a certain degree, it is likewiſe the indication of talents, of intellectual faculties, and of the moral character inſeperable from them—becauſe it very frequently diſcovers the actual diſpoſition of the writer.

Let us recapitulate. I diſtinguiſh in writing

The *ſubſtance* and *body* of the *letters*,
Their *form* and the manner of *rounding*,
Their *height* and *length*,
Their *poſition*,
Their *connection*,
The *interval* which ſeparates them,
The *interval* between the lines,
Whether theſe laſt are *ſtraight* or *awry*,
The *fairneſs* of the writing,
Its *lightneſs* or *heavineſs*.

If all this is found in perfect harmony, it is by no means difficult

Mon tres cher

Écritures gravees 1. A

Dans un endroit Solitaire, Separé de tout le monde, bordé des montagnes Affreuses et peuplées des bêtes les plus feroces, jugés quel plaisir votre correspondance me feroit. Le temps où je n'ai plus de vos nouvelles me paroit si long, que je vous prie, de m'en donner, surtout de votre vie litteraire. La Situation de Bonmont, où je suis depuis presque deux mois est fort curieuse. La beauté de la nature, qui se présente de devant, contraste avec une haine de montagnes et de forets, qui bornent la vue de derriere

J'ai l'honneur de souhaiter le bonjour a Monsieur - - - - - et de le prier de le souvenir d'un homme qui lui est devoué Je n'ai pu voir son ami a Berne. j'ai fait des courses terribles en suisse je me suis reposé ici auprès de l'estimable Mr Iselin. je n'ai point trouvé de portraits a envoyer a Mr Lavater j'ai cherché un bon traducteur pour son livre de la phisionomie Il me paroit que Mr Frey ami de Mr Iselin qui a deja publié des ouvrages extremement bien ecrits, rempliroit a merveille cet objet il l'entreprenderoit assez volontiers et on trouveroit difficilement un si bon traducteur. Je suis faché contre tous les messieurs de Zurich que j'ai connu que personne ne m'ait trouvé digne de me parler de Kleyott j'étois tenté de retourner sur mes pas pour visiter le sage helm je n'ai pas encore vu la vertu si bien servi. par un corps robuste et vigoureux l'ouvrage de Mr Hirzell m'a fait le plus grand plaisir. mille complimens a Mr. Bodmer-Fiscli et Gessner mes respects a Mde Lavater. Je parts samedi pour Manheim.

Le mard.

Écritures gravées B

1. A Monsieur Lavater

2. A Monsieur Lavater M. du St. Ev. et Diacre de L'Eglise de St. Pierre

3 Monsieur Lavater Ministre du St. Evangile

4 A Monsieur Lavater, Ministre

5 A Monsieur Lavater

6. A Monsieur Lavater Mimstre du A Evangile

7. A Monsieur J. C. Lavater

8. A Monsieur Lavater ministre

9. Monsieur Jean Caspar Lavater Diare

10. Monsieur Lavatre Diare

cult to diſcover, with tolerable preciſion, ſomewhat of the fundamental character of the writer.

I ſuggeſt one idea more, which I leave to the conſideration of thoſe who may be, like me, ſtruck with it. I have remarked, in moſt inſtances, a wonderful analogy between the language, the gait, and the hand-writing.

Engraved Writing. A.

1. The autography of a phlegmatico-melancholic, ſuſceptible of delicacy and ſenſibility, but deſtitute of that ſpecies of energy which is founded on ſerinity of mind. I am in doubt whether the love of order and of neatneſs can have any attractions for him. a melancholic devotee, he will be ſcrupulouſly conſcientious.

2. In this piece of writing there is much more life and warmth than in the firſt. It depicts the man of taſte. Every thing in it is more connected, more coherent, more firm and energetical. I am nevertheleſs certain, that it furniſhes indications of a very phlegmatic diſpoſition, which bends with difficulty to extraordinary exactneſs and preciſion. It ſuppoſes an obſerver intelligent, and well ſupplied with talents of every ſpecies, but who has little aptitude for the arts.

Engraved Writing. B.

Of all theſe hands, 10, announces the leaſt vivacity.

5. Promiſes much order, preciſion, and taſte.

In 7, there is ſtill more preciſion and firmneſs, but, perhaps, leſs ſpirit.

2. Diſcovers a ſlight, uncertain, and fluctuating character.

1. Fire and caprice.

6. Delicacy and taſte.

3. Activity and penetration.

8. Bears the impreſs of genius;

And 9, ſtill much more ſo.

CHAP. VII.

Of Dress.

I MUST likewiſe ſay a word or two reſpecting *dreſs*: attention muſt neceſſarily be paid to this article, if we mean to dive into the knowledge of man. In effect, a man, of ſenſe dreſſes quite differently from a coxcomb, a devotee differently from a coquette. Neatneſs and negligence, ſimplicity and magnificence, good and bad taſte, preſumption and decency, modeſty and falſe ſhame—theſe are ſo many particulars diſtinguiſhable by dreſs alone; the colour, the cut, the faſhion, the aſſortment of a habit, all theſe are expreſſive, and characterize the wearer. The ſage is ſimple and plain in his exterior: ſimplicity is natural to him. It is eaſy to find out a man who dreſſes with a deſign to pleaſe; one whoſe only object is to ſhine; an intentional ſloven, whether it proceeds from a contempt of decorum, or an affectation of ſingularity. It is inconceiveable how any one ſhould ſo eaſily forget how much he expoſes himſelf, what a ſpectacle he exhibits, by his manner of dreſſing. Women eſpecially, women the moſt ſenſible and prudent, nay, I will add, the moſt devout, frequently do themſelves an irreparable injury, and appear in a light infinitely diſadvantageous, by impropriety in dreſs. They who know ſo well how to feel and to eſtimate the beautiful; they on whom is beſtowed ſo much diſcernment and delicacy; who are under ſo many obligations to obſerve and ſupport the laws of decency and propriety—ought they not always

always to reſtrict themſelves, in the article of dreſs, to that noble ſimplicity, which will effectually ſcreen them from cenſure and malevolent deciſions ?

* * *

Some remarks might likewiſe be made reſpecting the choice and arrangement of furniture. From trifles of this ſort a judgment may frequently be formed of the underſtanding and character of the proprietor—but every thing muſt not be told.

LECTURE

LECTURE X.

Of the Different Parts of the Body.

CHAP. I.

Introduction.

Such of my readers as have accompanied me hitherto with attention, and thoſe in particular, who have taken the trouble to inveſtigate and to verify my phyſiognomical deciſions, muſt have already collected, no doubt, a great number of obſervations on the different parts of the human body. I think myſelf obliged, nevertheleſs, to conſider each of them ſeparately, in a diſtinct Lecture; and the rather, as this analytical examination will introduce a a variety of details, the application of which may, in the ſequel, be of conſiderable advantage. Every part of body, conſidered either apart in itſelf, or collectively in its relations, becomes a new text pregnant with inſtruction. There is not a ſingle one of them but preſerves the impreſs and the character of the whole no one but is either the cauſe or effect of one and the ſame individuality. We have already obſerved, but it cannot be repeated too

too frequently, that in man every thing characterizes man—that, violent accidents excepted, we may conclude from the part to the whole, and from the whole to the part—that, finally, it is of the laſt importance to excite and to fix our phyſiognomical ſenſe reſpecting the wonderful harmony of the human frame. I am very far, however, from pretending to mathematical certainty. I dare not even flatter myſelf, that I have elucidated this ſubject, ſo as to force conviction on all who may read my book; but one thing is certain, namely, that my obſervations and experiments are ſufficient to produce, in myſelf, complete, *perſonal conviction*, and that they have enabled me to give ſome general ideas. What a new degree of certainty will our ſcience acquire, when it is once demonſtrated, on inconteſtable principles, that every part, that every detached member of the body, has its poſitive ſignification! The approximation and compoſition of all theſe ſeparate parts of will contribute more than ever to illuminate and to confirm the progreſs of the phyſionomiſt, and their perfect harmony will furniſh the higheſt degree of evidence to the inductions and proofs which each of them ſeparately ſupplies. Will the moſt obſtinate incredulity be able to hold out againſt ſo many concurring teſtimonies?—But I deſiſt.

CHAP. II.

Of the Head, Face, and Profile.

The head of man is, of all the parts of the body, the moſt noble and the moſt eſſential; it is the principal ſeat of the mind, the centre of our intellectual faculties. This propoſition is true in every ſenſe, and ſtands in no need of proof. The face of man would be ſignificant, even through the reſt of his exterior were not ſo, and the form and proportions of his head would be ſufficient to make him known. We have already treated this ſubject in the chapters of Silhouettes, and of the ſcull; we ſhall reſume it preſently in the chapter of the forehead; we confine ourſelves therefore, at preſent, to ſome particular reflections.

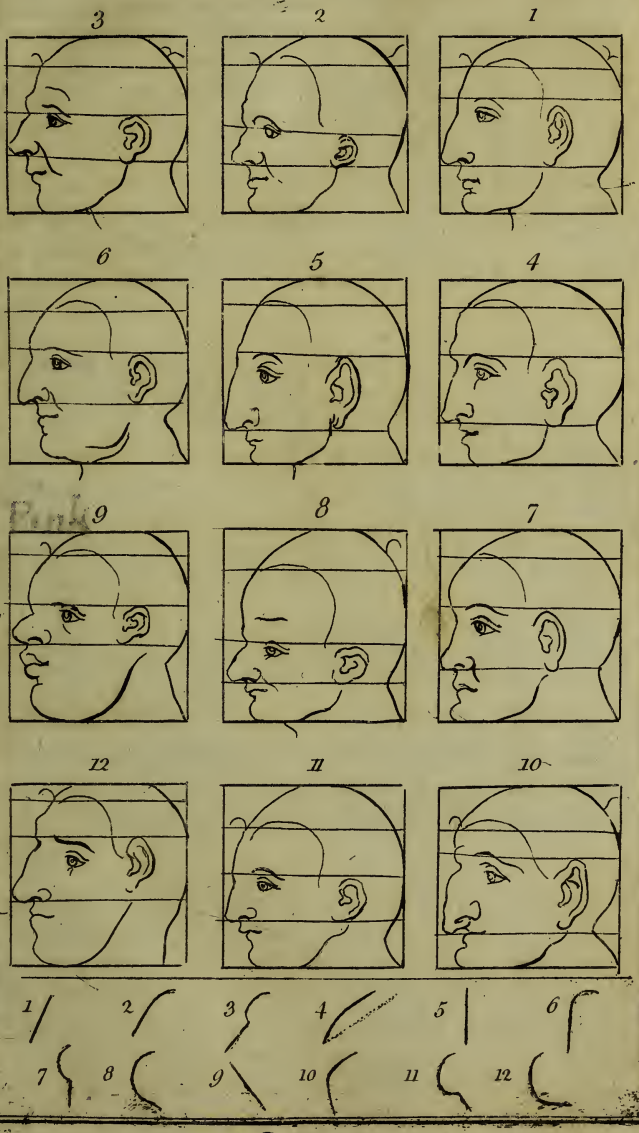
A head

A head in proportion with the reſt of the body, which appears ſuch on the firſt glance, and which is neither too large nor too ſmall, announces, every thing elſe being equal, a mental character much more perfect than is to be expected from an ill-proportioned head. Too bulky, it indicates almoſt always, *groſs ſtupidity*—too ſmall, it is a ſign of *weakneſs* and *inſignificance*.

However well-proportioned the head may be to the body, it is neceſſary, beſides, that it be neither too round nor too long: the more regular, the more perfect likewiſe it is. That head may be conſidered as of a proper organization, whoſe perpendicular height, taken from the extremity of the occiput to the point of the noſe, is equal to its horizontal breadth. As to the face, I begin with dividing it into three parts, the firſt of which extends from the top of the forehead to the eye-brows; the ſecond, from the eye-brows to the lower extremity of the noſe; the third, from the lower extremity of the noſe to the extremity of the chin-bone. The more proportional theſe diviſions are, the more ſtriking their ſymmetry on the firſt look, the more you may depend on the proper diſpoſition of the mental faculties, and on the regularity of the character in general. In an extraordinary man, the equality of theſe three ſections is rarely very apparent; you will always find it, however, leſs or more, in almoſt every individual, provided that, in taking the dimenſions, you employ not a ſtraight rule, but an inſtrument more flexible, which you can apply immediately to the face.

The following are the moſt eſſential principles for directing the phyſionomiſt in the ſtudy of the face. He muſt, 1. Compare it with the proportions of the whole body. 2. Obſerve whether it be oval, round, or ſquare, or of a form in which theſe are happily blended. 3. Examine it according to the perpendicular relations of the three diviſions which we have adopted. 4. Conſult the expreſſion and the energy of the principal features, as they appear at a certain diſtance. 5. Attend to the harmony of the features, properly ſo called. 6. To the deſign, the flexion, and ſhades, of ſome particular features. 7. To the lines which form the exterior contours of the face, taken at three-fourths. 8. To the curve

and



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and relations of its parts, viewed in profile. Again, if you conſider the face from top to bottom, and then turn it in ſuch a manner as ſimply to perceive the exterior contour of the bone of the eye and of the cheek bone—the rules of phyſiognomy will enable you to make aſtoniſhing diſcoveries, by means of which you may be aſſiſted in determining the primitive character. As to the reſt, I have already ſaid, the originally and eſſence of the character appear more diſtinctly and more poſitively in the ſolid parts, and in the features ſtrongly drawn; whereas the habitual and acquired diſpoſitions are more commonly remarked in the ſofter parts, particularly in the under part of the face, and in the moment of action.

If you are examining a face whoſe organization is either robuſt or delicate in the extreme, the character may be eſtimated much more eaſily by the profile than by the full face. Without taking into the accompt, that the profile is leſs affected by diſſimulation, it preſents lines more vigorouſly marked, more preciſe, more ſimple, more pure, and, conſequently, their ſignification is eaſily caught; whereas, very frequently, it is a matter of conſiderable difficulty to unravel and decypher the lines of the full face.

The face, taken at three-fourths, preſents two different contours, both very expreſſive to one ever ſo little a proficient in the ſcience of phyſiognomy.

A beautiful profile always ſuppoſes the analogy of a diſtinguiſhed character, but you may meet with a thouſand profiles which, without being beautiful, admit of ſuperiority of character.

Diſproportion is the parts of the face has an influence on the phyſiological conſtitution of man; it decides concerning his moral and intellectual imperfections. Of all the profiles of the annexed plate, is there a ſingle one that you can call regular or agreeable? a ſingle one, from whom you could form the ſlighteſt expectation? a ſingle one whom you would chooſe as a huſband, as a friend, as a counſellor? And will the moſt determined anti-phyſiognomiſts,

onomiſt, the moſt obſtinate ſpirit of contradiction, preſume to ſay, theſe phyſionomies are noble, diſtinguiſhed, and intelligent? No, ſurely, and the reaſon of it is obvious. They all deviate from the uſual proportions, and ſuch a deviation neceſſarily produces diſguſting forms and features.

We have eſtabliſhed three diviſions for the face: the firſt, the forehead down to the eye-brows; the ſecond, from the eye-brows to the extremity of the noſe; and the third, from the extremity of the noſe to the point of the chin. We may adopt a fourth ſection, from the ſummit of the head to the root of the hair bordering on the forehead. In all the heads of the print, the diſproportions are ſtriking, and, conſequently, the effects reſulting from them are ſo likewiſe. If the firſt ſection is of too great an extent, as No. 10, the ſecond muſt naturally be too ſhort; or if this too is out of proportion long, it muſt infallibly be at the expence of the two lower ſections, as you may be convinced by looking at the profiles 2, 8, 9. The more ſtriking the diſproportion is in any one of the parts of the face, the more it will affect all the others. Nos. 4, 5, 8, 9, and 10, are ſo many proofs of this.

I have to ſubjoin a few obſervation more. Not a ſingle one of theſe twelve heads is really to be found, were you to ſearch for it among ten thouſand. It is poſſible there may be, at moſt, and by an extreme ſingularity, a face with a kind of reſemblance to No. 1, or, which would be ſtill rarer, to No. 3; the under part of No. 2, likewiſe, might, though it is difficult to conceive it have a fellow—but the originals of 4, 5, 8, 10, 12, certainly nowhere exiſt. If nature has furniſhed the mould of the under part of No. 6, never, however, could ſhe have aſſociated the upper part with it. No. 7, enters more into the order of poſſible beings. No. 9, if it vegetates any where, preſents the idea of a lethargic ſenſuality, of a real machine; but, even in this abject ſtate, it is related to humanity, and differs eſſentially from all animal conformation. No. 10, is a hideous caricatura, though ſufficiently homogeneous in itſelf: however monſtrous the noſe, it has, however, nothing of the brute; and the phyſionomy preſerves a ſort

of character, which, perhaps, there might be ſome means of determining, by confining it to one ſingle object. The ſhocking brutality of No. 12, and, in general, the ſtupidity of all the others, proceed not only from the vacuity, from the want of muſcles, and the incoherence to be remarked in the whole, but likewiſe from the immoderate length of the lower ſections, and the ſhortening of the upper: what ſtill more depreſſes the character is that long blunt chin, ſo deſtitute of all energy. The ſame expreſſion appears in chin 3, but in an inferior degree. On the ſuppoſition that the other profiles could poſſibly admit of a character, No. 5, would indicate the higheſt pitch of cowardice and incapacity: 8, the moſt ſordid avarice; and 11, the moſt inſufferable pedantry.

CHAP. III.

Of the Forehead.

I was almoſt tempted to write a whole volume on the *forehead* only—that part of the body which has juſtly been denominated the *gate of the ſoul*, the *temple of modeſty; (animi januam, templum pudoris)*. All that is in my power to ſay of it here is either too much or too little. In order to reduce the volume to a moderate ſize, I ſhall ſatisfy myſelf with inſerting in the text my own obſervations on the ſubject, and ſhall ſubjoin, in ſmaller characters, a variety of paſſages extracted from authors who have treated it before me. Theſe quotations will ſhew how all my predeceſſors have copied from each other, how vague and contradictory their reaſonings are, how harſh and inconſequential their deciſions. If I dwell in preference on the *forehead*, it is, firſt, becauſe of all the parts of the face it is the moſt important and the moſt characteriſtic; that which contributes the moſt to our obſervations, that which I have ſtudied with the greateſt care, and which, conſequently, I am ſufficiently maſter of to eſtimate, and to correct the judgments which have been pronounced concerning it.—In the ſecond place, becauſe it is the part on which the ancient phyſionomiſts

fionomiſts have beſtowed moſt attention. When you have gone through this chapter, you will know almoſt all that has been written phyſiognomically on this ſubject. Only I have omitted the reveries of chiromancers and Metapoſcopiſts reſpecting the *lines of the forehead.* I do not mean to ſay, however, that theſe lines are abſolutely without character and without ſignification; nor that they cannot be founded on ſome immediate cauſe, and furniſh certain indications; but this is all, and, far from having an influence on a man's *fortune*, as Metapoſcopiſts pretend, they only announce, in my opinion, the *meaſure* of his *ſtrength* or *weakneſs*, of his *irritability* or *non-irritability*, of his *capacity* or *incapacity*. It is in this ſenſe therefore, at moſt, that they can enable us to form a conjecture concerning the man's future *fortune*, nearly as the greatneſs or mediocrity of his fortune may aſſiſt us in conjecturing the rank of life to which he is deſtined.

* * *

I begin with my own obſervations.

The *bony part* of the forehead, its form, its height, its arch, its proportion, its regularity or irregularity, mark the *diſpoſition* and the *meaſure* of our *faculties*, our way of thinking and feeling. The *ſkin* of the forehead, its poſition, its colour, its tenſion or relaxation, diſcover the *paſſions* of the ſoul, the *actual ſtate* of our mind: or, in other words, the *ſolid part* of the forehead indicates the *internal meaſure* of our faculties, and the *moveable part* the uſe which we make of them.

The ſolide part remains always what it is, even when the ſkin that covers it becomes wrinkled. As to wrinkles, they vary according to the bony conformation. The wrinkles of a flat forehead are different from thoſe of one that is arched; ſo that, conſidering them abſtractedly, they may aſſiſt us in judging of the form of the forehead; and reciprocally, it may be poſſible to determine, after the form, the wrinkles which it muſt produce. Such a forehead admits only perpendicular wrinkles; they will be excluſively

cluſively horizontal in a ſecond, arched in a third, blended and complicated in a fourth. The ſmootheſt foreheads, and which have the feweſt angles, uſually give riſe to the moſt ſimple and regular wrinkles.

Without purſuing this digreſſion farther, I proceed to what is eſſential. We are going to examine the *deſign*, the *contour*, and the *poſition* of the forehead—which is preciſely the thing that all phyſionomiſts, ancient and modern, have neglected ſufficiently to inveſtigated.

Plate C.

Foreheads, viewed in profile, may be reduced to three general claſſes. They *ſlope backward*, or are *perpendicular*, or *prominent*. Each of theſe claſſes admits of an infinite ſubdiviſion, which it is eaſy to diſtinguiſh by *ſpecies*, and of which the following are the principal.

1. *Straight lined* foreheads. 2. Thoſe whoſe *lines*, *half curved and half ſtraight*, *run into each other*. 3. Thoſe whoſe *lines*, *half curved*, *half ſtraight*, *interſect each other*. 4. Foreheads with *ſimple curved lines*. 5. Thoſe with *double or triple curved lines*.

Let us now eſtabliſh ſome particular obſervations.

1. The more *lengthened* the forehead is, the more deſtitute is the mind of energy and elaſticity.

2. The *cloſer*, *ſhorter*, and *more compact* it is, the more concentrated, firm, and ſolid, is the character.

3. Contours *arched*, and without *angles*, determine in favour of gentleneſs and flexibility of character. This, on the contrary, will poſſeſs firmneſs and inflexibility, in proportion as the contours of the forehead are ſtraight.

4. *Complete perpendicularity*, from the hair to the eye-brows, is the ſign of a total want of underſtanding.

5. A

5. A *perpendicular* form, *inſenſibly arched a-top* as in No. 6 of the plate, announces a mind capable of much reflection, a ſtaid and profound thinker.

6. *Prominent* foreheads, ſuch as 9, 10, 11, and 12, belong to feeble and contracted minds, and which never will attain a certain maturity.

7. *Sloping backward*, as 1, 2, 3, 4, they indicate, in general, imagination, ſpirit, and delicacy.

8. When a forehead, *rounded and prominent above*, deſcends in a ſtraight line below, and preſents in the whole a perpendicular form, nearly ſuch a No. 7, you may reckon on a great fund of judgment, vivacity, and irritability—but you muſt lay your account, at the ſame time, with finding a heart of ice.

9. *Straight lined* foreheads, and which are *placed obliquely*, are likewiſe the mark of a lively and ardent character.

10. The *Straight* forehead, No. 5, ſeems to belong to a female head, and promiſes a clear underſtanding. (I purpoſely avoid ſaying the underſtanding of *a Thinker*, becauſe I do not love to employ this term when ſpeaking of the female ſex. The moſt rational women are little, if at all, capable of *thinking*. They *perceive* images, they know how to catch and to aſſociate them, but they ſcarcely go farther, and every thing abſtract is beyond their reach.) The contour 8, is inſupportably brutal. No. 12, is the height of weakneſs and ſtupidity.

11. In order to conſtitute a perfect character of wiſdom, there muſt be a happy *aſſociation of ſtraight and curved lines*, and, beſides, a happy poſition of forehead. The aſſociation of lines is happy when they imperceptibly run into each other; and I call that a happy poſition of forehead which is neither too perpendicular nor too ſloping, in the taſte of No. 2.

12. I durſt almoſt venture to adopt it as a phyſiognomical axiom, that there is the ſame relation between ſtraight lines and curves

curves, conſidered as ſuch, as there is between ſtrength and weakneſs, between ſtiffneſs and flexibility, between ſenſe and mind.

13. The following is an obſervation which has never hitherto deceived me. When *the bone of the eye* is prominent, you have the ſign of a ſingular aptitude for mental labour, of an extraordinary ſagacity for great enterpriſes.

14. But without this prominent angle, there are excellent heads which have, on that account, only the more ſolidity, when the under part of the forehead ſinks, like a perpendicular wall, on eyebrows placed horizontally, and when it rounds and arches imperceptibly, on both ſides, toward the temples.

15. Perpendicular foreheads which advance, and which, without reſting immediately on the root of the noſe, are either narrow and wrinkled, or ſhort and ſmooth, infallibly preſage a deficiency of capacity, of wit, of imagination, of ſenſibility.

16. Foreheads loaded with many angular and knotty protuberances, are the certain mark of a fiery ſpirit, which its own activity tranſports, and which nothing is able to reſtrain.

17. Always conſider as the ſign of a clear and ſound underſtanding, and of a good complexion, every forehead which preſents, in profile, two proportioned arches, of which the lower advances.

18. I have always diſcovered great elevation of mind and goodneſs of heart in thoſe whoſe eyebone is very apparent, diſtinctly marked, and arched in ſuch a manner as be eaſily hit in drawing it. All the ideal heads of antiquity have this curve.

19. I rank among the moſt judicious and the moſt poſitive characters the ſquare foreheads whoſe lateral margins are ſtill ſufficiently ſpacious, and whoſe eyebone is, at the ſame time, very ſolid.

20. Perpendicular wrinkles, when they are otherwiſe analagous to the forehead, ſuppoſe great application, and equal energy. If they are horizontal and cut off, either in the middle or toward the top, they uſually proceed from indolence, or weakneſs of mind.

21. Profound perpendicular inciſions in the bone of the forehead between the eyebrows, belong excluſively to perſons of uncommon capacity, who think nobly and intelligently. Only theſe traits muſt not be counter-balanced by others poſitively contradictory.

22. When the frontal vein, or the bluiſh Y, appears very diſtinctly in the middle of an open forehead, exempt from wrinkles, and regularly arched, I always reckon on extraordinary talents, and on a character impaſſioned for the love of goodneſs.

23. Let us collect the diſtinctive ſigns of a perfectly beautiful forehead, whoſe expreſſion and form at once announce richneſs of judgment and dignity of character.

a. For this effect, it muſt be in the moſt exact proportion with the reſt of the face, that is, equal in length to the noſe and lower part.

b. In its breadth it ought to approach, toward the ſummit, either to the oval or the ſquare. (The firſt of theſe forms is, in ſome meaſure, *national* to the great men of England.)

c. Exempt from every ſpecies of inequalities and permanent wrinkles, it muſt, however, be ſuſceptible of theſe; but then it will exhibit ſuch contradictions only in the moments of ſerious meditation, in an emotion of grief or indignation.

d. It muſt retreat above, and advance below.

e. The bone of the eye will be ſmooth, and almoſt horizontal: viewed downward, it will deſcribe a regular curve.

f. A ſmall perpendicular and tranſverſe cavity is no injury to the beauty of the forehead—theſe lines, however, ought to be ſufficiently delicate, ſo as not to be perceived but when a very ſtrong light, from above, falls upon it: beſides, they muſt divide the forehead into four almoſt equal copartments.

g. The colour of the ſkin ought to be clearer than that of the other parts of the face.

h. The contours of the forehead will be diſpoſed in ſuch a manner that if you perceive a ſection which comprehends nearly the third of the whole, you ſhall ſcarcely be able to diſtinguiſh whether it deſcribes a ſtraight line or a curve.

25. Foreheads ſhort, wrinkled, knotty, irregular, ſunk on one ſide, ſlanting, or which gather into plaits always in a different manner, will never be a recommendation to me, nor ever captivate my friendſhip.

24. As long as your brother, your friend, or your enemy—as long as a man, and that man a malefactor, preſents to you a well-proportioned and open forehead, do not deſpair of him: he is ſtill ſuſceptible of amendment.

My farther details on this ſubject are reſerved for the treatiſe on *Phyſiognomical Lines.*

SUPPLEMENT TO THE CHAPTER ON THE FOREHEAD;

CONTAINING.

The opinions and Judgments of different Phyſiognomiſts on this Part of the face, with my Remarks.

I

CHIROMANCY; A WORK IN GERMAN, WITHOUT THE AUTHOR'S NAME, PRINTED AT FRANKFORT, BY THE HEIRS OF CHRISTIAN EGENS, MDXCIV.

A NARROW FOREHEAD announces a man indocile and voracious. (The firſt of theſe aſſertions is true, but I do not ſee how voracity can depend on the narrowneſs of the forehead.) 'A *broad* 'forehead characteriſes immodeſty; *rounded*, it is the indication 'of choler; *ſunk in the lower part*, it promiſes a modeſt ſpirit, a heart inimical to vice.' (All this is prodigiouſly vague, and in many reſpects, extremely falſe. With any forehead whatever a man may plunge into impurity, give way to violent tranſports, or avoid certain vices; but it is altogether falſe that the breadth of the forehead is the characteriſtic ſign of immodeſty, and its roundneſs that of choler. I am rather diſpoſed to believe the contrary. As to foreheads which are *ſunk toward the under part*,

that is to say, prominent in the upper, I believe them to be ſtupid, cowardly, incapable of great enterpriſes.)

'A *ſquare* forehead ſuppoſes a great fund of wiſdom and 'courage.' (All phyſionomies are agreed as to this; but, in order to reduce it to a general propoſition, it ought to be laid down with greater preciſion.)

'A forehead at once *elevated and rounded*, denotes a man frank, 'benevolent, and beneficent, eaſy to live with, ſerviceable, grate-'ful, and virtuous.' (All this is not excluſive, and in a great meaſure, depends on the poſition and conſtitution of the forehead.) 'A homely forehead, *without wrinkles*, can ſuit only a fierce and 'perfidious warrior, rather ſimple than enlightened.' (This is ſtill extremely vague; and with regard to the want of wrinkles, I would, for the moſt part, declare myſelf of the contrary opinion.)

II.

CHIROMANCY AND PHYSIOGNOMY, DIVESTED OF ALL THEIR SUPERSTITIONS, VANITIES, AND ILLUSIONS, BY CHRISTIAN SCHALIS. *(What a title!)*

'A forehead *too large* is the ſign of a character timid, indo-'lent, and ſtupid' (That is according to circumſtances. The author is in the right, if he means a large deformed forehead, unequal, and ſunk in the middle; but the remark is falſe, if it be applied to a forehead otherwiſe beautiful and regularly arched.)

'A *narrow and ſmall* forehead, denotes a man inconſtant 'reſtleſs, and indocile.

'If it is *oblong*, it indicates good ſenſe and an open character.' (This is too vague.)

'If it is *ſquare*, it indicates magnanimity; if *circular*, paſſion, 'and ſtupidity.' (See my remarks on article I.)

'*Elevation* of forehead is the indication of an obſtinate and in- 'conſiſtent temper.' (This definition is vague and contradictory.) '*Flatneſs*, of an effemine diſpoſition. (This is true to a certain degree, but fails in point of preciſion.)

'A forehead *loaded with wrinkles* denotes a mind reflecting and melancholic.' (Sometimes alſo a narrow and frivolous mind. It is the diſpoſition of the wrinkles which determines the queſtion, their regularity or irregularity, their tenſion or relaxation.)

'A *ſuperabundance of wrinkles* characterizes a man prompt and 'violent, who does not eaſily recover from his tranſports.' (This too equally depends on the nature of the wrinkles.)

'If they *occupy only the upper part of the forehead*, they expreſs 'an aſtoniſhment bordering on ſtupidity.' (There is much truth in this obſervation.)

'If they are *concentrated toward the root of the noſe*, they an- 'nounce a man grave and melancholy.' (This is ſtill vague.) 'But a forehead entirely exempt from wrinkles can be the effect 'only of a gay and ſprightly humour.

'With a forehead *exceſſively ſmoothed*, one muſt of neceſſity be 'a flatterer.' (This propoſition is palpably indeterminate.)

'A *clouded* forehead is the mark of a character moroſe, gloomy, 'and cruel.

'A forehead *unequal and harſh*, alternately interſected with 'heights and hollows, preſents the image of a man prodigal, 'debauched, and faithleſs.' (Or, perhaps, of a man harſh, active, and filled with projects.)

III.

TREATISE ON PHYSIONOMIES AND COMPLEXIONS. A WORK IN GERMAN, BY AN ANONYMOUS AUTHOR.

'A forehead *round and elevated* announces frankneſs, gaiety, a 'good heart, and underſtanding. *Smooth*, ſleek, and without 'wrinkles, it prognoſticates a character peeviſh, deceitful, but 'not over-ſtocked with ſenſe. (!!!) A *ſmall* forehead conceals a 'mind ſimple, choleric, cruel, and ambitious. *Round*, protube-'rant at the angles, and without hair, it denotes ſound reaſon, 'and a propenſity to great undertakings, ſuch as are productive 'of glory or profit. *Pointed* toward the temples, it ſuppoſes a 'man wicked, ſimple, and inconſtant. *Fleſhy* in the ſame part, 'a man arrogant, headſtrong, and groſs. A forehead *wrinkled*, 'and hollowed in the middle, preſages a mind contracted, and 'inſolent, and reverſes of fortune. When it is equally *bulky on all* '*ſides*, round and bald, it is the mark of a mind fertile in ſallies 'and trick, of a decided propenſity to pride, to choler, and falſe-'hood. *Lengthened, elevated, globular, and accomp nied with a* '*pointed chin*, it denotes a being ſimple, feeble, and oppoſed by 'fortune.' (How is it poſſible to adopt propoſitions ſo vague and ſo precipitate!)

IV.

THE PALACE of FORTUNE. LYONS 1562.

'The forehead, rounded into a great elevation, denotes a 'man liberal and joyous, of good underſtanding, tractable, and 'adorned with many graces and virtues.

'The forehead full and ſmooth, and which has no wrinkles, 'denotes a man to be litigious, vain, fallacious,' (this is abſolutely 'falſe) and more ſimple than wiſe.'

'The perſon whoſe forehead is ſmall on all ſides, ſignifies a 'man ſimple, eaſily enraged, fond of fine things, and curious.' (See above.)

'He who is very round about the angles of the temples, 'ſo that the bones almoſt appear, and deſtitute of hair, is a good-'natured man, and of dull intellect, audacious, and fond of 'things beautiful, proper, and honourable.' (Theſe obſervations are not perfectly conformable to mine; beſides, they need to be more clearly unfolded, and ſupported by accurate drawings.)

'Perſons whoſe forehead is pointed about the angles of the 'temples, as if the bones were burſting out, may be conſidered as 'vain and unſteady in all things, weak, and ſimple, and of a ſlen-'der capacity.' (I am poſitively aſſured of the contrary.)

'Thoſe whoſe forehead is broad, are eaſily driven from their re-'ſolutions, and if it is ſtill broader, they are fooliſh and defective 'in point of diſcretion.' (My experience ſays nothing of all this.)

'Thoſe who have it ſmall and narrow, are voracious and indo-'cile, filthy as ſwine.

'Thoſe who have it tolerably long, poſſeſs good ſenſe, and are 'teachable, but are by no means vehement.' (A palpable miſ-take.)

7.

Joanes ab Indigane.

'A broad and a round forehead have a very different ſignifica-'tion. One circularly elevated is commended by ſome perſons; 'eſpecially if it be well-proportioned to the head. But if that 'rotundity occupy the prominences of the temples, and if it be

'from that part bald, it indicates superiority of understanding, 'thirst of honour, arrogance, and the qualities which accompany 'magnanimity.

'Skin smooth and sleek, unless betwixt the upper surface of 'the nose, denotes a man profane, fallacious, and passionate.' (See above.)

'Puckered and contracted into wrinkles, with something of a 'declivity in the middle, while it indicates two most excellent 'qualities, namely, magnanimity and genius, denotes also one of 'the worst, cruelty.' (This indeterminate assertion is but half true at most.)

'Very large, round, without hair, a man bold and deceitful.' (In this there is more falsehood than truth.)

'Oblong, with an oblong face and small chin, cruelty and 'tyranny.' (Forms of this sort usually denote great vivacity, when the contours are at the same time strongly marked; otherwise they are almost always inseparable from a cowardly and timorous character.)

'Bloated and swelled with excessive flabbiness of countenance, 'a person unsteady, phlegmatic, stupid, dull.'

VI.

Natural Physiognomy. Lyons, 1549.

'A narrow forehead denotes a man indocile, slovenly, voracious, and a glutton: he is like a hog. Those who have a 'forehead very broad, and of great extent, are indolent with respect to all their mental powers. Those who have a longish 'forehead are more estimable, they easily learn, are gentle, 'affable, and courteous. A small forehead is the sign of an 'effeminate being. A forehead curved, high, and round, denotes

'a man silly and foolish. A square forehead of moderate size, in 'harmony and proportion with the rest of the face and with the 'body, is the sign of great virtue, wisdom, fortitude, and courage. 'Those who have a flat forehead, and all of a piece, attribute 'much to their honour, without having merited it.

'Those whose forehead is as it were covered with the head, are 'arrogant and haughty, and not fit to live in society.

'Those who have a forehead pinched and constricted in the mid-'dle, quickly take fire, and for trifles.

'Those whose forehead is wrinkled and plaited in the upper 'part, and at the same time retreating and indented at the root of 'the nose, are pensive.

'Those who have the skin of the forehead loose, extended, and 'pliant, are gracious, pleasant, and courteous; they are, never-'theless, dangerous and mischievous. They may be compared to 'fawning and wheedling dogs.

'Those who have a rough uneven forehead, with knobs and 'cavities, are cunning, cautious, fickle, unless they are fools or 'mad.

'Those who have the forehead extended and bent, are careless 'and confident.'

(I have besides consulted *Bartholomæi Cælitis Chiromantiæ ac Physiognomiæ Anastasis, cum approbatione Magistri Alexandri Achillinis.* He says nearly the same thing in other terms; and this is likewise the case with Porta. Therefore, not to multiply quotations, I pass these two authors in silence.)

VII.

PHILIP MAI, IN HIS MEDICINAL PHYSIOGNOMY, WHICH MAY, WITH GREAT PROPRIETY, BE CALLED A TREATISE ON CHIROMANCY AND METOPOSCOPY.

'The forehead from where the nose begins, to the hair, is the 'length of the first finger, called the index; and when the fore-'head is as broad at the middle and end as at the beginning, it 'is a very promising sign respecting health, fortune, and under-'standing.'

VIII.

GULIELMUS GRATOLORUS.

'Those who have a great forehead are dull; they may be com-'pared to oxen.

'If small, it betokens fickleness.

'Those who have a broad forehead are easily roused: if very 'broad, they are foolish, of little discernment, and of an inflexible 'disposition.

'If round, they are passionate, especially if it is promptuary, 'and insensible: refer them to the ass species.

'Those who have a small and narrow forehead are stupid, in-'docile, slovenly, voracious: rank them with swine. If oblong, 'they have the powers of sense in perfection, and are docile, but 'somewhat violent; they are of the canine order. If square, of 'moderate size, well proportioned to the head; such persons are 'virtuous, wise, magnanimous; class them with lions.

'Those whose forehead is smooth and continuous, without 'wrinkles, are inflexible and insensible, contemptuous, and ex-

'ceſſively iraſcible; that is, referable to the claſs of the pertina-
'cious, obſtinate, and litigious.

'He who purſes together the middle of his forehead at the ſame
'time with his eyebrows, is given to filthy lucre.

'They with whom it is expanded, are flatterers: refer them to
'the claſs of paſſive beings: and an expanded forehead is ſmooth,
'being, as it were, over-ſtretched. It is likewiſe called a collect-
'ed forehead; that is, tenſe and calm; as it appears in fawning
'dogs and men.

'They who have a cloudy forehead are bold and terrible:
'claſs them with bulls and lions.

'A forehead coming to ſomething of a peak, and containing
'certain cavities, is the indication of cunning and perfidy An in-
'termediate ſtructure of forehead is in becoming harmony, and
'promiſes well.

'They who have a gloomy forehead are diſpoſed to ſorrow, and
'are to be claſſed with the paſſive. Downcaſt and dark, it diſpoſes
'to loud lamentation: claſs ſuch with peacocks.

'A large forehead is always connected with a groſſneſs of fleſh,
'and a ſmall one, on the contrary, with ſlenderneſs.

'A ſmall forehead and thinneſs of ſkin denote ſubtile and briſk
'ſpirits; and inverſely. Now ſpirit is a ſubtile ſubſtance, pro-
'duced from the vapours of the blood: and ſpirit is the conveyer
'of mental good qualities into the proper organs; and, there-
'fore, where there is groſſneſs of humours, genius cannot poſſibly
'ſubſiſt.

'A forehead too wrinkled is the ſign of impudence, and wrin-
'kles are occaſioned by exceſſive moiſture; though ſometimes,
'likewiſe, from dryneſs; and, if they do not overſpread the whole
'forehead, they proclaim haſtineſs and iraſcibility: ſuch perſons
'retain anger and hatred without cauſe, and are litigious.

'They who have a short forehead, compressed temples and jaw-bones, with the muscles of the jaws large and relaxed, contract wens. If it is tense and shining, the possessor is fawning and deceitful.

'A forehead wrinkled lengthwise, especially about the root of the nose, indicates melancholy reflections.

'A forehead lax, diffuse, or rugged, hollow in the middle, with an undisturbed tranquillity of skin, denotes craft and avarice, and, perhaps, excessive ignorance.

'A forehead very much distorted, indicates dullness and stupidity. He who has, as it were, a cloud in the furrow of the forehead, or something like a stricture in the middle, may be set down as passionate: let him rank with the bull or lion.

'A downcast lowering forehead denotes sadness, anger, dejection.

'A forehead high, broad, long, betokens increase of wealth. A low forehead belongs not to a man.

'A forehead inflated, as it were, about the temples with grossness of flesh, and with fleshy jaws, indicates a high spirit, anger, pride, and stupidity.

'A curved forehead, and, at the same time, high and round, is the indication of dullness and impudence.'

(All these propositions are so vague, and so clearly contradicted by daily experience, this decisive and peremptory tone conducts so easily to unjust or severe judgments, that it is no wonder physiognomy, treated in such a manner, should have fallen into disrepute. Add to this, that most of those who have pretended to deal in this science were astrologers and fortune-tellers, ignorant enough to place metaposcopy and chiromancy on a level with empirical physiognomy, properly so called; nay, to give them the preference;—and it may readily be conceived how good sense must re-

volt againſt ſuch writings. As to the apparent reſemblance which they pretend to diſcover between men and animals, and to which the ancient phyſionomiſts ſo frequently have recourſe, it ought to have been demonſtrated, or at leaſt indicated, with greater preciſion. In vain have I, for example, ſought for this pretended reſemblance in foreheads: no where do I diſcover it; and even when the *form* may ſometimes preſent a ſpecies of approximation, this is preſently effaced by the difference of *poſition*, which they almoſt always neglected to ſtudy. The opinion of the ancients, therefore, was entirely erroneous, and they ought to have eſtabliſhed their inductions on the diſſimilitude which reſults from relations ſo remote.)

IX.

CLARAMONTIUS ON CONJECTURE RESPECTING MAN'S MORAL CHARACTER AND SECRET AFFECTIONS; IN TEN BOOKS. HELMSTADT, 1665.

'A ſquare form of forehead is the ſign of ſuperior talents and 'ſound judgment; for it ariſes from the natural figure of the 'head, in the anterior part of which judgment carries on its ope-'rations. It likewiſe contributes to the knowledge and prudent 'conduct of affairs, and diſpoſes their judicious arrangement. 'Many illuſtrious perſons have been diſtinguiſhed by this form of 'forehead.

'If forms of head, called by Galen *non-natural*, always implied 'defect of judgment and genius, foreheads likewiſe receding 'from the ſquare would indicate a defect of the ſame facul-'ties. But as theſe figures are not neceſſarily a proof of ſuch de-'fect, neither is a deviation from the ſquare forehead a certain 'indication of a depraved judgment, or of a mind indiſpoſed to 'knowledge. Phyſionomiſts, however, form conjectures from 'the ſimilitude of animals, that rotundity of forehead—for ex-'ample, from the hair to the eyes—indicates ſtupidity, becauſe

'this is the form of the aſs's forehead. But rotundity from one 'of the temples to the other, they call the ſign of anger.

'The human forehead is great, even when confined within the 'mediocrity of the common ſtandard; and magnitude of this kind 'contributes to clear and diſtinct knowledge. And the reaſon is, 'that a purer blood is requiſite to ſuch knowledge; ſuch as is not 'of too hot a quality. Wherefore knowledge is concocted in the 'brain, even if its principle be the heart. But a large or expanded 'forehead renders the humours and ſpirits, which flow into the an-'terior part of the brain, more cool, and thereby contributes to 'diſtinctneſs, and a clearer apprehenſion.

'But if magnitude of forehead is carried to exceſs, theſe ſame 'ſpirits are cooled more than is fit. Hence ſlowneſs of appre-'henſion, of judgment, in conduct. Ariſtotle claſſes ſuch perſons 'with oxen. But if the forehead be ſmall, the ſpirits from the co-'vering of hair, and the humours in the anterior region, are leſs 'cooled than is requiſite; but heat occaſions too quick a deciſion, 'and, by the agitation, intercepts and reſtrains purity of percep-'tion and judging. The philoſopher, in his phyſiognomics, ranks 'ſuch with ſwine. In his Hiſtory of Animals he calls them fickle; 'and the aſſertion applies on account of the faulty promptitude 'with which they form their opinions.

'In the winding of the hair from the forehead to the temples, 'either an angle, and that a very conſpicuous one, is formed; or 'one leſs remarkable; or a curve without angles. This arrange-'ment of the hair we find in Philip, duke of Burgundy, if his 'portrait be exact. Ferrantes Gonzago, Proſper Columnius, and, 'laſtly, Henry IV. king of France, had eminently conſpicuous an-'gles; and of civil and literary characters, within my own me-'mory, Jacobus Arabella, and my father Claramontius. Angles 'of this ſort, unleſs they are enormous, indicate judgment: for 'the bone of the ſcull is thinner in that part than that part of the 'forehead, and therefore, when it is uncovered, the ſpirits of the 'anterior ventricles are more expoſed to cold, and being thereby 'rendered purer, produce a ſounder judgment.

'Thoſe who have a wrinkled forehead are thoughtful; for 'while we are thinking we contract it into wrinkles: when 'gloomy it denotes ſadneſs; when cloudy, boldneſs; when ſtern, 'ſeverity. A lowering forehead denotes loud lamentation; 'ſmooth, it betokens cheerfulneſs: hence that expreſſion of the 'comic poet—*Exporrige frontem*—expand your forehead; that is, 'look cheerfully. When wrinkles extend in a perpendicular di-'rection, and not lengthwiſe, they denote a propenſity to anger; 'for under the influence of this paſſion, the forehead is thus con-'tracted and wrinkled. Polæmo, in his figure of a ſurly man, 'beſtows wrinkles on him.

'A rough forehead, in the firſt place denotes impudence; and 'if it is likewiſe of a large ſize, it is an indication even of ferocity: 'for nature has aſſigned to the human ſoul, in virtue of its ſuperior 'dignity, a much more ample dominion over the body than to 'the ſoul of brutes. The perceptions of the mind accordingly 'ſhine out in the face, eſpecially in the eyes and forehead. Now 'if ſuch be the hardneſs of the ſkin, and of the fleſh under it, that 'it affords not a free paſſage to this emanation of ſoul, or only in 'a very inferior degree, it is a ſign of impudence, to which we 'aſcribe a hard and brazen forehead: hence the expreſſion—That 'is not a forehead of yours, it is impenetrable as a plate of hardeſt 'ſteel. But if they afford no paſſage whatever there ſeems to be 'a tranſition, if I may uſe the expreſſion, from human tranſparency 'to brutal groſſneſs, and the terrene impurity of the beaſts. Po-'læmo too aſſigns a rugged forehead to a man of ferocious cha-'racter. But I conjoin hardneſs with ruggedneſs; as hardneſs of 'ſkin does not ſeem to be freed from impurity, and, of courſe, 'from that inequality, which, in conjunction with hardneſs, pro-'duces aſperity. Adamantius aſcribes it to a crafty, ſometimes to 'a furious, perſon.

'An uneven forehead, exhibiting knobs and hollows, leads to 'ſuſpect a man of impoſture and fraud. So ſays Adamantius. 'The reaſon is, that this inequality is not to be imputed to the 'bone of the forehead, but ſeems to proceed from the gathering 'together of the muſcles, in which likewiſe their ſtrength con-

'fists. Now the muscles of the forehead have this faculty, that 'they can diversify the figure of it at pleasure, by sometimes 'contracting smoothing it. But to vary the forehead at pleasure 'is the characteristic of a crafty person. As this sign intimates a 'certain instinct, it may be considered as the singularity of a re-'markable forehead.'

X.

PEUSCHEL.

Translated from the German.

'The length of the forehead extends from one of the temples 'to the other, and usually occupies a space of about nine times 'the breadth of the thumb. The forehead, considered in its 'breadth, is divided into three equal parts, which, in order to an-'nounce a man judicious and happily organised, ought to be de-'licately arched in relief, without flattening or sinking. The 'first of these parts is the indication of memory; the second dis-'closes strength of judgment; and the third, richness of genius.' (We shall speak in one of the following lectures of the signs of memory.)

'A forehead quite round is no imputation on either memory or 'genius; but if the middle division is the most spacious and the 'most prominent, you have the distinctive character of a superior 'judgment. On the contrary, if the upper section is more pro-'minent than the under, memory is the most predominant of the 'intellectual faculties. Finally, if the lower section has most ex-'tent and elevation, genius has the ascendant.

'1. A *well-proportioned* forehead, in all its dimensions of length 'and of breadth, and not too fleshy, denotes much aptitude and 'capacity for every thing.

'2. A forehead of an *exceſſive ſize* announces a man ſlow of conception, but who retains ſo much the more tenaciouſly what he has acquired. Dull and ſluggiſh in forming his ideas he will find equal difficulty, and feel equal reluctance, in executing them.

'3. A forehead *too broad* indicates a man choleric, proud, vain, and bluſtering.

'4. A forehead which *exceeds the uſual dimenſion in length and breadth*, and which at the ſame time riſes to an uncommon height, may be claſſed with No. 2.

'5. A *ſquare* forehead,' (I ſcarcely have temper to tranſcribe ſuch nonſenſe) 'which preſents diſtinctly the ſeven planetary lines received in metapoſcopy, gives aſſurance of a mind judicious, brave, and tractable.

'6. A forehead *ſhort and narrow* is the ſign of a very contracted underſtanding.

'7. A forehead *quite round* conveys the idea of a man choleric, haughty, impetuous, and vindictive.

'8. With a forehead *too large* there is a propenſity to pride; and with one *too ſmall*, a diſpoſition to anger and avarice.

'9. There are foreheads *altogether immoveable*, the ſkin of which is incapable of folds, unleſs the eyelids are compreſſed or extended with a violent effort. But there are likewiſe perſons who keep their eyes continually in a downcaſt poſition, and for that reaſon, have always the air of ſlumbering. A look of this kind contributes to the immoveableneſs of the forehead, and you will remark, in thoſe who have contracted it, an invincible careleſſneſs and indifference. The real cauſe of the unmoveableneſs of their forehead muſt be ſought for in their natural indolence. By long habit, and want of exerciſe, the ſkin loſes

'gradually, and to a certain degree, its flexibility, eſpecially if the 'forehead is fleſhy.

'10. A forehead *ſunk in the middle* characteriſes avarice.'—(Patience at length fails me. Such are the raſh deciſions which have ſo irreparably injured the cauſe of humanity and of phyſiognomy. Avarice is a paſſion ſo very complicated, it ſo much depends on our ſituation, our education, and an infinite number of acceſſory circumſtances, that, in may opinion, it would be extremely imprudent to maintain that ſuch a form of forehead is a ſign of avarice, in the ſame ſenſe in which it is ſaid of ſuch another forehead that it indicates a character judicious and good, of much ſenſibility or harſhneſs, bold or timid, gentle or violent. There are foreheads, however, which bear the impreſs of a decided propenſity to avarice, and the ſlighteſt conjuncture would be, perhaps, ſufficient to determine this propenſity. The miſer imagines he has wants which he really has not; he finds in himſelf neither energy nor reſources equal to the ſupply of theſe wants, and, conſequently, feels himſelf under the neceſſity of having recourſe to means which he feels he does not poſſeſs. The choice of theſe means coſts him much pain and trouble; and, abſorbed in the *means*, he loſes ſight of the *end* to which they ought to lead, and gives them the preference. Avarice accordingly has its root in imagination continually creating wants to itſelf, and which finds not at home ſufficient power and energy to overcome or to ſatisfy them. In conformity to theſe *data* I affix the term *miſer* to the perſon who is tormented by cravings which he is incapable of gratifying; and this definition proves that avarice is the paſſion of little ſouls; that it ſuppoſes a want of energy, or unconſciouſneſs of poſſeſſing it. *The man who poſſeſſes ſufficient ſtrength in himſelf, has no occaſion to look abroad for ſupport.* The moſt powerful among men was alſo the moſt generous and the moſt noble: no one ever was more exempt from avarice, he had every thing within himſelf and nothing without; but he was ſo powerful of himſelf that he reduced all into ſubjection, as his excluſive property, and impreſſed on all the ſeal of his ſupreme power. On riſing up to God himſelf, we ſhould find the moſt diſintereſted of all beings, becauſe He is ſelf-ſufficient, and poſſeſſes all things.

Hence it is easy to settle the general signs which distinguish *disinterestedness* from *avarice*. An internal force, capable of subduing those wants which attempt to enslave us—this is what constitutes a character *generous* and *disinterested*. The want of such internal force, or a sense of deficiency in respect of this energy, renders a man *pusillanimous*, and *a miser*. At the same time, this determinate quantity of energy, or want of energy, may take direction entirely different, and does not always degenerate into avarice. With the same degree of force or feebleness, such an individual, placed in a fortunate situation, favoured by education and circumstances, will pursue a track entirely opposite, will create to himself other wants, and will submit to the dominion of analogous passions, which may, perhaps, turn out as much to his honour as avarice, properly so called, would have disgraced him: he will become *avaricious of time, covetous of great actions, jealous of the honour of doing good;* but his ruling passions will ever be limited to the object which occupies him in preference, and he will pursue it with a restless activity. Now that a character thus determinate should have, as a necessary attribute, *a forehead sunk in the middle*, is an opinion which cannot be adopted upon inductions the most positive. From this one example we see how unwarrantable it is to tarnish a man's reputation upon a single and an arbitrary sign, especially if that sign is taken from the solid parts. This, however, was the usual method of the ancients, and of such of the moderns as have traced their footsteps. The philosophical physiognomist goes very differently to work: he applies himself to the solution of the first general causes of the passions to fix the *degree* and the *kind of activity and passibility*, of which every individual is susceptible. He never forgets that the general mass of our energy, that the positive sum of the sentiments and powers intrusted to us, invariably resides in the solid parts of the face, and that the voluntary and arbitrary use which we make of those powers unfolds itself in the moveable parts. The bony system shews us man *such as he is capable of being;* the soft parts discover *what he is*—and, if we possessed the means of examining them in a state of perfect calmness and exemption from passion, they would disclose even the most latent dispositions.—But let us return to Peuschel, who, with all his faults, is nevertheless an ori-

ginal obſerver, of much greater exactneſs than moſt of his predeceſſors.)

'11. A forehead *quite ſmooth*, without gatherings or wrinkles, 'and whoſe ſhining ſkin ſeems glued to the bone, denotes a man 'ſanguine, ardent, fond of dreſs and gallantry.' (I have found foreheads of this deſcription in perſons the moſt modeſt and phlegmatic.)

'12. A forehead whoſe ſurface is ſmooth, and *wrinkled only toward the under part*, above the noſe, prognoſticates a man choleric, deceitful, perfidious, and wicked. He will be either melancholic-ſanguine, or ſanguine-melancholic.' (This is partly vague, partly falſe.)

'13. A *hairy* forehead ſuppoſes, in general, a conception exceſſively ſlow, and when, beſides, the lines of the forehead are interrupted and cut ſhort, they announce a propenſity to liberti niſm and cozening; they even ſometimes become the preſage 'of a violent death.' (!!!)

Let me terminate this cloud of quotation with

XI.

MR. DE PERNETTY.

'The beſt formed head being not exactly ſpherical, and its 'convex roundneſs being affected by the flattening or depreſſion 'of the temples, the roundneſs of the forehead is not exact; 'there reſults from it a form which it has been thought proper to 'denominate ſquare: beſides, the forehead is not exactly convex 'from the root of the noſe up to the hair. We call that a round 'forehead whoſe form approaches neareſt to convexity whether 'from the noſe to the root of the hair, or from the one temple to 'the other. The open forehead is that whoſe figure approxi'mates to the oblong ſquare, with a convexity which makes part

'of the circumference, fomewhat flattened, or a great circle, 'proportionally with the length of the fquare. This is likewife 'what they call a noble forehead, when the lines or furrows do 'not disfigure it by their number, by their depth, and by their 'directions. A well-proportioned forehead is that which is equal 'to the third part of the length of the face, and whofe breadth, 'from temple to temple is double the height. This is likewife 'called a large forehead. If it has lefs height or breadth, it is a 'fmall forehead. The forehead large, fquare, and open announces 'a perfon of underftanding and good fenfe, of quick conception, 'and capable of advifing well; for it is fuch as it ought to be, 'having the beft proportioned form, and the moft adapted to fa-'cilitate the functions of the foul. We obferve this form of fore-'head in the antiques which repref ent Homer, Plato, and many 'other perfons of remote antiquity. We likewife find it in moft 'portraits of the moderns who are celebrated for genius; in thofe 'of Newton, Montefquieu, and fo many others.' (So far from prefenting this open forehead, of which Mr. de Pernetty fpeaks, the antiques which repref ent Homer all have a furrowed forehead, The wrinkles we perceive in it are not confufed, I admit; on the contrary, they are diftinct, regular, and fpacious; but the whole by no means fuggefts the idea of an open and fquare forehead. I find it ftill lefs in the buits of Plato, whofe forehead differs ef-fentially from that of Homer. The heads of Clarke, of Addifon, and of Steele, may be ranked with thofe which are moft diftin-guifhable for a forehead open, but not fquare. I have generally remarked that almoft all the foreheads of the celebrated characters of England are admirably arched a-top.)

'Galen calls thofe forms of forehead non-natural which devi-'ate from the fquare. If this deviation from the fquare form in-'dicated a defect in the underftanding and judgment, it might 'be poffible to conclude from it, in general, this defect; but this 'would be a falfe conclufion, becaufe this fquare form of forehead 'indicates, in truth, the perfections of which we have fpoken, with-'out, however, being abfolutely requifite, and without excluding 'all others. Some phyfionomifts have pretended, notwithftand-'ing,' (and I am entirely of their opinion,) 'that a too fenfible

'convexity of forehead taken from the root of the hair to the 'eye-brows, is a ſign of ſtupidity or imbecility, and that this con- 'vexity, conſidered from one of the temples to the other, an- 'nounces a propenſity to anger. Ariſtotle compares them to the 'forehead of the aſs.' (The oppoſite form of forehead inclines much more to the choleric temperament.)

'If the ſize of the forehead be exceſſive, the ſpace which the 'ſpirits have to traverſe is too vaſt; the coldneſs of the brain ex- 'tinguiſhes their fire and activity: hence the man becomes ſlow of 'conception, and this is communicated to all his determinations 'and actions. This is the forehead of the ox.' (The magnitude of the forehead alone is far from being the only thing which impreſſes on the ox his character of ſtupidity. Were this the diſtinctive character of ſtupidity, the elephant would be of all animals the moſt ſtupid; whereas he is, in truth, the moſt intelligent. The air and character of ſtupidity, aſcribed to the ox, proceed from the form and poſition of his forehead: a ſlight degree of attention will be ſufficient to convince you of it.)

'If the forehead offends from exceſſive ſmallneſs, the current of 'the ſpirits through it is diſturbed and confounded; the judgment 'does not wait to compare ideas: it is precipitate and defective. 'Such foreheads are a near kin to that of the hog. Ariſtotle ſays 'that they announce inconſtancy and indocility.

'The concurrence of the root of the hair with the upper part 'of the temples forms a ſenſible angle in this inflection. Some- 'times the forehead terminates there in a circular form. This ap- 'pears more commonly in the female forehead, where the hair 'rarely terminates in a decided point in the middle. The angle 'juſt mentioned gives to the forehead the ſquare form; but if this 'angle extend too far, it changes the form, and becomes a 'defect.

'It is neceſſary to diſtinguiſh between the narrow and contract- 'ed, and the low forehead. This laſt means a forehead on which 'the hair deſcends too far, and mars its natural proportion in re- 'ſpect of height, which is the third part of the face; the noſe

'occupying the second; and the space from the nose to the point 'of the chin, the third. The narrow and contracted forehead is 'when the hair encroaches too far from the temples upon the fore-'head, and diminishes its requisite breadth. It is that of the hog '—To the small forehead is ascribed vivacity of temper, a dis-'position to prattle, unsteadiness, and a rash, inconsiderate judge-'ment; but the narrow forehead is condemned as being the indi-'cation of folly, of indocility, of gluttony, &c. The ancient 'Romans considered a low forehead, when not excessive, as a trait 'of beauty.

'Insignem tenui fronte Lycorida
'Cyri torret amor.' HOR.

Winckelmann has made the same remark, which certainly well deserves insertion. Let him speak for himself.

XII.

'The forehead, in order to be beautiful, ought to be low. 'This form is so appropriated to all the ideal heads, and to the 'youthful figures of ancient art, that it is sufficient to enable us 'to distinguish between an ancient and a modern production. 'By the *elevated* forehead alone I have detected several modern 'busts, placed very high, and which it was out of my power to 'examine very closely. We meet with very few of our artists 'who have paid attention to this kind of beauty. I am even 'acquainted with some who, in figures of youth of both sexes, 'have elevated the forehead naturally low, and made the hair re-'tire, in order to produce what they call an open forehead. In 'this article, as in many others, Bernini has sought for beauty 'by means diametrically opposite to those of the ancients.' (He himself had an elevated and spacious forehead, and for this reason perhaps, was less fond of short foreheads.) 'Baldinucci, his 'panegyrist, informs us that this artist, having modelled the figure 'of Louis XIV. in his youth, had removed upward the hair of the 'young king from off the forehead. This diffuse Florentine,

'who imagined that he was in that inſtance producing a wonder-
'ful proof of his hero's delicacy of taſte, only expoſed his want of
'tact and of knowledge. Any one may make the experiment on
'a perſon who has a low forehead, by covering the hair of the fore-
'lock with his fingers, and ſuppoſing the forehead to be ſo much
'elevated; he will be immediately ſtruck with a certain violation
'of proportion, and become ſenſible how prejudicial to beauty an
'elevated forehead may be.' (That is to ſay, *for ſuch a given fore-head.* But take it inverſely, I confidently maintain, that to be convinced of the bad effect of a low forehead, it is ſufficient to cover with the finger the upper part of an elevated forehead, and to ſuppoſe it ſo much ſhortened: how ſenſibly will the violation of proportion then appear! I mean, *in that individual.* Any face whatever will always be diſproportionate, at leaſt in the eyes of an experienced phyſionomiſt, the moment you add or retrench. Winckelmann's obſervation, therefore, proves nothing either as to the beauty of low, or the uglineſs of elevated foreheads: though, on the other hand, I cheerfully admit that, in general, low fore-heads are more agreeable, more expreſſive, and more beautiful than elevated foreheads.)

'In conformity to this maxim, the Circaſſian women, to have
'the appearance of a low forehead, comb down the hair of the
'front locks, ſo that it approaches almoſt to the eye-brows.' It is impoſſible for me to conceive how Winckelmann, *the apoſtle of beauty*, ſhould have undertaken the elogium of ſuch a piece of dreſs; or how Winckelmann *the phyſionomiſt* could have pardoned it.)

'Ancient commentators are of opinion that Horace, in cele-
'brating his *inſignem tenui fronte Lycorida*, meant to deſcribe a low
'forehead; *auguſta & parva fronte, quod in pulchritudinis forma com-
'mendari ſolet;* [*the low and ſmall forehead, uſually eſteemed an article
'of beauty.*] But Cruquius has not hit the meaning of this
'paſſage, for he ſays, in the remark which accompanies it:
'*Tenuis & rotunda frons index eſt libidinis & mobilitatis ſimplicitatiſque
'ſine procaci petulantia doliſque meretricis:* [*a ſmall round forehead is
'the indication of the amorous paſſion, of levity and ſimplicity, without*

'*the lascivious petulence and the cunning of the courtezan.*' (The commentator Cruquius, however, expresses himself with more physiognomical accuracy than Winckelmann, for a small rounded forehead is neither beautiful nor noble, unless it be only half convex.) 'Francis Junius is equally mistaken respecting the word *tenuis*, 'which he explains by the *apalon kai drosodes métopon*: [*the sleek* '*and roscid forehead*] of Anacreon's Bythallas. The *frons tenuis* 'of Horace is the *frons brevis* which *Martial* requires in a hand-'some youth. Neither is it proper to render *frons minima* of Circe 'in Petronious by *petit front*, as the French translator has done, 'as the forehead may be at once broad and low.' (Nay more, a a certain breadth of forehead necessarily supposes that it must be low.) 'We may give Arnobius credit for his assertion, that 'women who had a high forehead, covered the upper part of it 'with a fillet, to make it appear shorter. To give the face the 'oval form and the perfection of beauty, the hair surrounding the 'forehead must encompass the temples in a circular form, a con-'formation which we find in all beautiful women.' (And which is, in effect, the most advantageous; which announces equal dignity of soul, and accuracy and clearness of discernment.) 'This 'form of forehead is so appropriate to all the ideal heads, and fi-'gures of youth of ancient art, that you meet with none having 'retiring angles and without hair above the temples. Very few 'of our modern statuaries have made this remark; in all modern 'restaurations of youthful male heads on antique statues, you ob-'serve at once this injudicious idea, as you uniformly find the 'the hair advancing in slopes upon the forehead.'

Let us now return to Mr. de Pernetty, who, but for this digression, would, perhaps, have tired us.

'If some authors are to be believed, nothing but what is mean 'and effeminate need be expected from persons whose forehead 'offends in respect of smallness. Fuchsius adds, that they are ex-'tremely irascible, unsteady, volatile, prattlers, and priggish, en-'vious, affected admirers of great actions, but little disposed to 'imitate them, because the ventricles of the brain being too con-'fined, their ideas are there jumbled and confounded. They delight

'to ſtun you with proteſtations of friendſhip and benevolence, but 'the heart takes little intereſt in them; they are quickly loſt in 'their attempts to reaſon, becauſe they are able neither to pre- 'ſerve the chain entire, nor to keep ſight of their object, and be- 'cauſe, with them, the tongue always outruns the mind.

'A forehead very much furrowed and wrinkled, indicates a man 'thoughtful and full of care; for when the mind is ſeriouſly em- 'ployed, whether with anxiety or ſorrow, we contract the eye- 'brows.

'Thoſe who have a cloudy, lowering forehead, are meditating 'melancholy ſcenes, or daring enterpriſes; for this reaſon, Terence 'puts theſe words into the mouth of one of his characters, to his 'friend who wore a penſive air; *exporrige frontem*, ſmooth your 'forehead.

'When the wrinkles or furrows have a perpendicular direction, 'they announce a choleric perſon; for ſuch wrinkles are formed 'in the paroxyſms of that paſſion. The Latins call this kind of 'forehead, *frons rugoſa: the wrinkly forehead.* But a forehead 'hard and rough *(frons aſpera)*, whoſe parched hide abſorbs the 'rays of light, indicates impudence and ferocity. Theſe are what 'we call *brazen foreheads*, which are never ſuſceptible of a bluſh, 'and have a propenſity to inhumanity, and to many other vices.' (When the unevenneſſes are well diſpoſed, ſymmetrical and ſquare, brazen foreheads of this ſort announce a character infinitely energetic and enterpriſing: but it would be extremely wrong to accuſe them indiſcriminately of *ferocity*. The *ferocious* is a *weak* man, who, under the dominion of an arbitrary impulſe, rejoices like a madman in the calamity of another; who, like the miſer, employs the *means* as the *end*. Now no one but a being exceſſively weak, can overlook the end of an action, in attaching himſelf to the means.

'The uneven forehead ſeems compoſed of ſmall eminences, 'which form as it were ridges intermixed with valleys and little 'hollows: it is the indication of a propenſity to trick and im-

'poſture, eſpecially when the prominences are the effect only of 'the repeated contraction of the ſkin, and of the muſcles which 'it covers, and not of the form of the bone of the ſcull. For 'there is nothing in this caſe but the action of the muſcles, 'which, being an effect of the will, draw back, contract, or ex-'tend the ſkin.—Now it is univerſally known, that it is the pro-'perty only of a cheat, an impoſtor, a knave, to maſk his fore-'head at pleaſure, by impreſſing upon it whatever motions he 'thinks fit to practiſe. To unmaſk him, then, we muſt obſerve 'his eyes, in which the emotions of the heart are more naturally 'diſplayed.' (How eaſy is it to view the ſame object in two different points of light? For my part, it appears to me inconteſtable, Firſt, that the bony part of the forehead never changes: this it is impoſſible to deny. Secondly, the ſkin of the forehead being ſpread over the bone, it muſt be regulated by the latter; it has the power of contraction, but in a certain manner only. Thirdly, the wrinkles of the forehead are a conſequence of the motion of the ſkin, and, of courſe, a conſequence of the action of the motion of thought, of feeling, of pain, &c. In order, then, that the cheat ſhould not betray himſelf by the forehead, he muſt poſſeſs the power of ſmoothing the ſkin of it at pleaſure, of reducing it to a ſtate of inactivity and impaſſibility. The *wrinkles* are the informers againſt the cheat: they contribute more to unmaſk him than any thing elſe. Let the forehead be otherwiſe as energetic, as harſh as you will, the man is not for that a cheat, God did not create him ſuch. It is true, at the ſame time, that ſuch a quantity or ſuch a defect of energy, may favour the propenſity to roguery, but does not neceſſarily lead to it, and the bony ſyſtem of the forehead is, at moſt, only an indication of this propenſity. That being the caſe, and the ſolid parts not admitting any ſpecies of diſſimulation, it will be ſtill neceſſary to conſult the movements of the ſkin, or the wrinkles, which will aſſiſt us in reſolving the queſtion, Is this man a cheat, or not? Let us now ſuppoſe, that the wrinkles can explain the myſtery, and they only can do it, is it creditable that the cheat is capable of effacing their traces as eaſily as he can wipe the ſweat from his forehead? that he is able to extirpate them ſo completely, as to prevent the poſſibility of their re-appearance, at the moment, perhaps, when he is leaſt

aware of it? Never will he acquire the power of doing this; how then dares any one affirm with a confident tone, *that the cheat can maſk his forehead at pleaſure by impreſſing on it whatever movements he thinks fit to practiſe?* Let me be underſtood, however. I do not ſay 'that the cheat is incapable of diſguiſing himſelf;' on the contrary, he ſometimes ſucceeds. Neither do I ſay, 'that 'the forehead is always the infallible detector of the cheat;' but I ſay, 'that if the cheat is liable to detection by the forehead, '—it matters not whether it be the ſolid form or the movement 'of the ſkin which betray him,—then he is renedred incapable of 'diſſimulation, as he has neither the power of altering the 'bony ſyſtem of the forehead, nor of effacing its diſtinctive 'wrinkles.'

It is eaſier to practiſe impoſture in things which do not, than in thoſe which do exiſt, and that is one of the caſes in which it may be ſaid: *A city that is ſet on an hill cannot be hid.*

'There are then,' continues Mr. de Pernetty, 'different ſorts 'of foreheads, and theſe differences are extremely perceptible 'even to thoſe who conſider them with no extraordinary degree 'of attention. Some prepoſſeſs us in favour of the perſon, 'others to his diſadvantage. In effect, a ſerene forehead an-'nounces habitual tranquillity of ſoul, and gentleneſs of charac-'ter. It is a ſaying of Seneca: Nothing is truly ſublime but the 'moſt exalted virtue, and nothing great, but what is, at the ſame 'time, calm and gentle. The region of the atmoſphere next the 'ſtars is not obſcured with clouds, nor agitated with tempeſts, 'like the inferior regions, where boiſterous winds ſpread tumult 'and confuſion: all there is perfect tranquillity. In like manner 'a great ſoul, an elevated and ſublime genius, enjoys undiſturbed 'repoſe; he has a modeſt and gentle air, a ſerene and majeſtic 'forehead.

'But an open and inviting forehead is very frequently the in-'dication of fawning and flattery, ſometimes of a man who is 'actually ſpreading a ſnare for you. We ſee this *frontem exper-'rectum & blandam* [*ſmooth and fawning forehead*] in dogs, who

'flatter you for a bone to gnaw, the oppoſite of the ſevere and 'cloudy forehead, which is the index of anxiety, of harſhneſs of 'character, ſometimes that of courage, but at the ſame time of 'ferocity: ſuch are the foreheads of the lion, the bull, and the 'maſtiff.'—(Theſe three foreheads, which Mr de Pernetty here jumbles into one and the ſame claſs, are nevertheleſs entirely different.)

'The beauty of the forehead then conſiſts not only in its large-'neſs, its round or ſquare form; but in its exact proportion with 'the other parts of the face, as well as in its majeſty, its ſeverity, 'and in the graces which accompany theſe. We are ſtruck with 'the beautiful, we admire it, we are ſubdued by the graceful, we 'love it. The former is the *pulcher* of the Romans; the ſecond 'is their *formoſus*, or their *pulchritudo cum venuſtate;* [beauty and 'grace united.]

'An ugly forehead is one that offends by exceſs of whatever 'kinds or by other of the defects which we have pointed out, un-'der the epithets of auſtere, rugged, harſh, cloudy, &c. and which 'the Romans expreſſed by *frons gibboſa, frons aſpera, rugoſa, obnu-'biloſa, triſtis, obſcura, obducta, feralis,* &c.

'A forehead wrinkled, before age has impreſſed its own traces, 'indicates a melancholic temperament, which has been plunged in 'the anxieties and inquietudes of buſineſs, engaged in the purſuits 'of ungratified ambition, or in a courſe of uninterrupted and ſe-'vere application to ſtudy; but the ſtern conſtricted forehead, 'which the Romans called *frons conſtricta, frons caperata,* uſually 'denotes ſeverity and malignant cenſure, as well as envy. Hence 'that expreſſion of Petronius, alluding to Cato the Cenſor:

Quid me ſpectatis conſtricta fronte Catones?

'It may therefore be laid down as a general propoſition, *mon-'ſtrum in fronte, monſtrum in animo:* [*A monſter in forehead, a mon-'ſter in mind.*]

'As to the lines or furrows perceptible in the forehead, and

'which croſs it in height, in breadth, or in any other direction, it 'is well known that the fewer in number and of the leſs depth 'theſe lines are, the more they denote humidity of temperament, 'as may be obſerved in infants, in young perſons, and in females. 'Broad lines announce a gentle warmth, becauſe it is tempered by 'humidity, and diſcover a gay and cheerful diſpoſition, which has 'not been greatly ſoured by the reverſes of fortune. Narrow lines 'ſeem to be peculiar to females, and men of an effeminate character. 'There are uſually five or ſeven lines, never leſs than three. Such 'as are ſtraight and continuous indicate a happy temperament, 'conſtancy, firmneſs, and rectitude. Thoſe which are broken 'and wind about irregularly are an indication of the contrary, 'when they recede very much from the ſtraight line, and interſect 'each other in different directions. The lines which extend in 'ramifications, are, it is ſaid, the indication of a projector, of a 'man irreſolute and unſteady.'

I have only to add, that I pretend not to approve of every thing which I have paſſed over without remark in theſe different extracts. A more particular diſcuſſion would have, of itſelf, filled a volume. Beſides, the obſervations of the authors whom I have quoted, ought to have been ſupported by accurate drawings, without which we always ſay too much, or too little, in phyſiognomy.

ADDITIONS

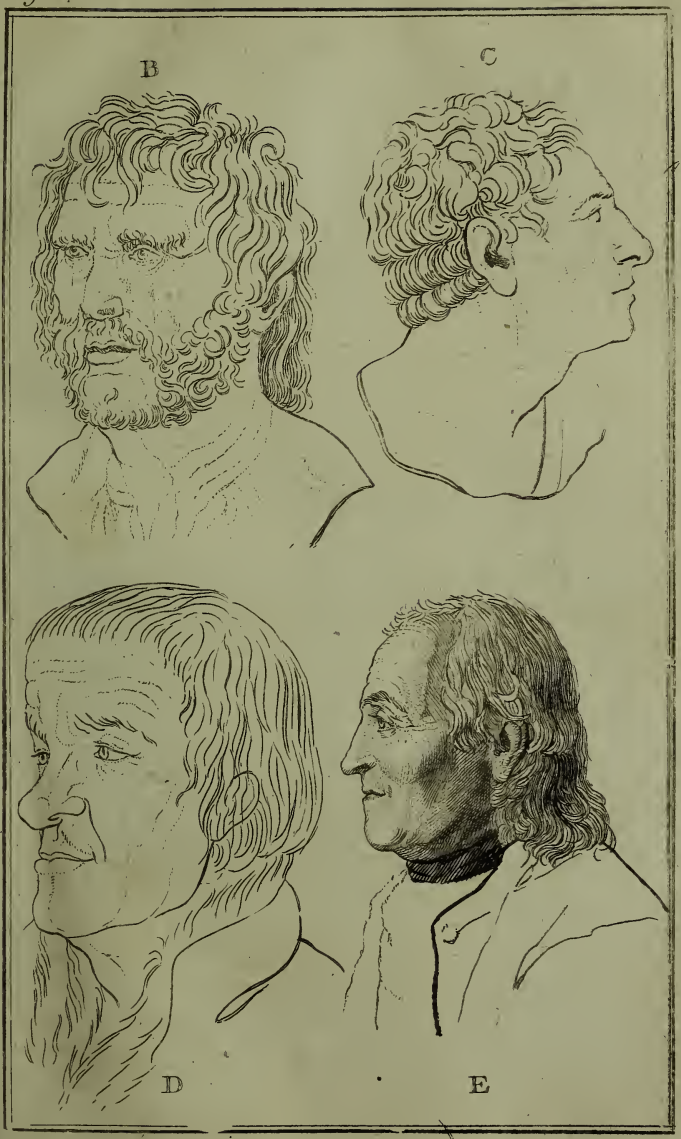
To the preceding Chapter. A.

The annexed plate will elucidate ſeveral of our doctrinal poſitions. *Sagacity*, *perſpicacity*, *profundity*—theſe are the qualities I ſpy in the three profiles under inſpection. No. 1 is not an univerſal genius; he ſelects, and attaches himſelf to a particular point: No. 2 embraces a more ample field, and ranges through it at its eaſe: No. 3 lays hold, in objects, of every thing they preſent: he digs, he penetrates, he examines them in their combination, he decompounds them, and conſiders all the parts ſepa-

rately. 1, Is the beſt diſpoſed for the *arts*; 2, has moſt *taſte*; 3, is the greateſt *philoſopher*. Forehead 1, has nothing keen, it is ſimple and open: this man is capable of extracting the quinteſſence of things, without employing violent efforts: his look concentrates, as in a focus, the rays which the forehead has collected. With that contour more ſhaded and more compact, 2, will better diſtinguiſh, and act with greater effect, than the preceding: 3, advances directly to the point: what he has once laid hold of, he never lets go: he diſpoſes his materials with more care and reflection, but with leſs intelligence and taſte than the other two: his bony conſtitution implies mental firmneſs not eaſily to be ſhaken or turned from his purpoſe. The form of the forehead, however, ſlopes rather too much, and the projection reſulting from it is too mean to permit this head to rank among thoſe of great men. It is impoſſible for me to expreſs it too decidedly, the ſmalleſt concavity of forehead is of aſtoniſhing ſignificancy, and is frequently inexpreſſibly injurious to the character. Obſerve farther, in theſe three portraits, the harmony of the forehead with the other parts of the face, with the contour of the noſe, the cheek bone, the lips, the chin, the eyes, the eye-brows, and the hair. Were I a prince, 1, ſhould be my deſigner: 2, my reader: and 3, my comptroller-general.

SENECA. B.

This head cannot poſſibly be that of Seneca, if he is the author of the works which bear his name. The forehead indeed ſuggeſts the richneſs of imagination, and the energy of the Latin philoſopher, but ſo far from harmoniſing with his delicacy and ingenious manner, it is harſh, inflexible, untractable. The whole of the phyſionomy bears the ſame impreſs. Every thing in it is full of force and impetuoſity; every thing announces violent paſſions, eaſily roufed, but calmed with difficulty. There is in each part ſeparately, and in their union, a ſhocking coarſeneſs and vulgarity. The arrangement of the hair and of the beard, the form of the eye-brows, that of the mouth, of the chin and


B
C
D
E

neck, equally contribute to produce this disagreeable effect. This face, however, is not destitute of interest, because it is complete and homogeneous in all its points. Whenever he pleases, he will be all eye, and all ear; and that, in my opinion, is saying a great deal. That suspicious look pries into your thoughts and discovers them. The wrinkles about the root of the nose and the eyebrows conceal an hundred answers instead of one to every question you can propose. Do not undertake to subdue that forehead, if it resist you. The mouth promises at most a character frank and trusty: but you must expect from it neither delicacy nor ceremonious circumspection. Finally, the nose is superior to all the rest; and, without reaching the sublime, denotes a mind energetic, productive, penetrating, which, with all its coarseness, is replete with ingenuity and sarcastic humour.

Addition C.

Here is another pretended Seneca, very different from the preceding, but altogether as indifferent a representation in its way. The profile has, however, ten times more ingenuity and delicacy than the large portrait. The forehead, considered separately is not much superior, if you will: nay, perhaps it contains not very extraordinary sense, but you cannot refuse to it either profound capacity, or power of reasoning, or uncommon firmness; it turns every object over and over, and examines it on all sides. The rest of the contour is perfectly homogeneous, animated with the same spirit of analysis and penetration, but associated at the same time with the most exquisite taste. The eye too discovers superior sagacity. The forehead is the only part where I do not find this; it is not sufficiently gentle to characterise the man of taste, and for that reason it presents a contrast. It is this part which forbids me to ascribe to the face below delicacy of feeling, though I readily allow it that of judging. The whole announces more ingenuity than strong sense.

ADDITION D.

I have forgotten whom this portrait repreſents, but a name is of no ſignificancy, and, I will anſwer for it, the original is a man prudent and clear-ſighted, an accurate diſcerner, and a juſt reaſoner. Without reaching the ſublime, without being a philoſopher, properly ſo called, or a poetical genius, he is a man of ſcience, of erudition, and poſſeſſed of very extenſive knowledge. Reſolute from character, he will ſhrink from no trial, and if attacked, will maintain his ground. His ſquare forehead bears witneſs to a prodigious memory, much good ſenſe, and a firmneſs which will degenerate rather into obſtinacy than into ſeverity. Foreheads which, in the whole, are as prominent as the one before us, and which, the wrinkles excepted, approach to the perpendicular form, generally exclude aquiline, ſloping, and turned noſes, but they almoſt always admit a projecting under lip and chin, as, for example, in the portrait of Zuinglius. Perſons thus conformed will maintain a diſtinguiſhed place in council and in the cabinet: you may employ them to advantage in laborious diſcuſſions, whether in literature or in politics.

KLEINJOGG. E.

THE RUSTIC SOCRATES.

This form of face is neither ſublime, nor of a regular beauty; but ſuch as it is here preſented muſt, however, be allowed to paſs for beautiful. You diſtinguiſh in it a certain elevation, much gentleneſs, wiſdom, ſerenity and ſimplicity, leſs depth than good ſenſe, clearneſs rather than a taſte for reſearch, and, as the biographer Kleinjogg has well expreſſed it, thought, feeling, and action are here in complete harmony. I ſpoke a little ago of the aſtoniſhing ſignification reſulting from the ſmalleſt ſloping of the forehead, viewed in profile. The ſuperior arch of the one before us is as pure, as happy as it poſſibly can be; it requires an eye the moſt experienced to diſcover the almoſt imperceptible cavity which

has ſlipt into the drawing, from the eye-brows to the place where the upper part of the forehead begins to bend, and yet the failure in this ſingle trait is ſufficient to derange the whole form of the forehead, to blunt the line of the contour, and to weaken the phyſiognomical expreſſion. I muſt likewiſe find fault with the extremity of the frontal ſinus, the tranſition from the forehead to the noſe, which is not ſufficiently clear, which does not flow eaſily, and imperceptibly melt away, and, for that reaſon, produces a diſadvantageous effect. The noſe, as well as the eye, is replete with delicacy and dignity, and unveils a mind ſuſceptible of the higheſt cultivation. I find in the mouth a character of reflection, a diſcernment, and a ſagacity extremely rare among the inhabitants of the country, but the print exhibits a degree of exactneſs, order, and neatneſs, to which the original ſeldom reſtricted himſelf but on feſtivals. The void which here appears in the contour of the jaw, muſt certainly be a deviation from the truth, becauſe it forms a contraſt with the wrinkles which furrow the reſt of the face. Were I called upon to characteriſe this man, I would place him in the foremoſt rank of perſons endowed with good ſenſe; but, on the other hand, I would place him very low in the claſs of tender, feeling, or paſſionate ſouls. As a foundation for ſuch deciſion, I would conſult only the forehead, and the perpendicularity of the upper lip, though in this laſt ſection there is ſomething blended which gives it a tint of goodneſs. In general, this phyſiognomy is an intereſting flower in the garden of the creation: at the moment I write, this flower droops and dies, and its fall fills every honeſt heart with regret.

Addition F.

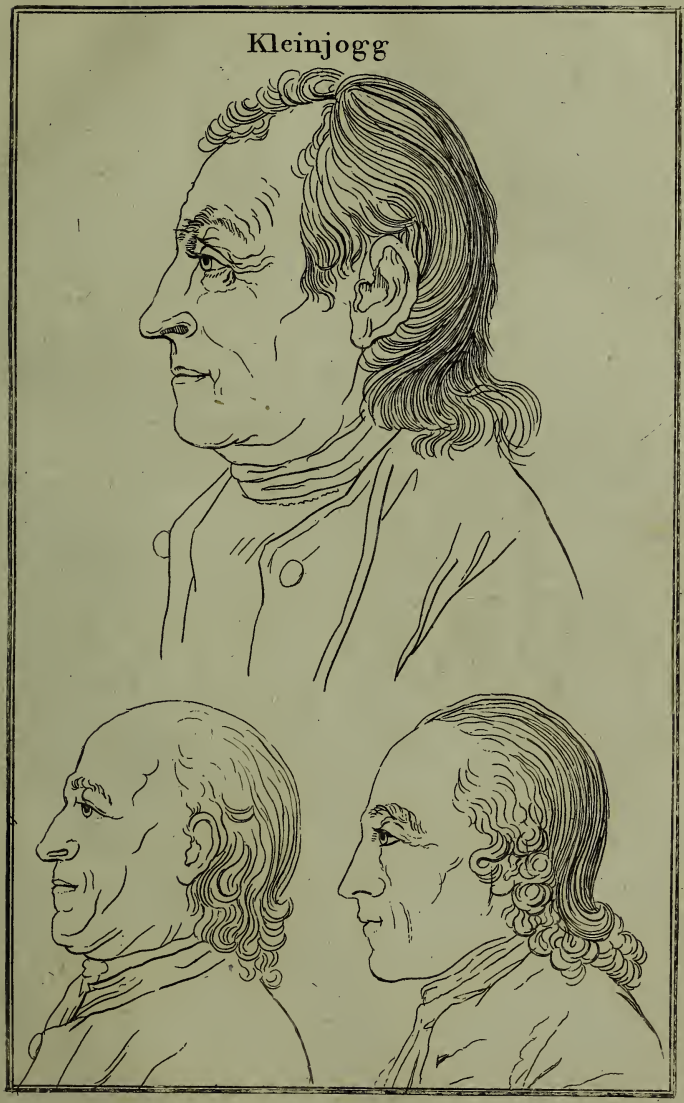
Kleinjogg in Contour.

I.

This is ſtill the profile of Kleinjogg. It is only a ſimple outline, and ſomewhat hard, but given with ſo much the more preciſion, energy, and harmony. In this ſketch, the arch of the forehead is not ſo eaſy, ſo clear, ſo delicate, as in the print; but the continuation of the outline, and its tranſition to the noſe, appear to me natural and true. A forehead like this, implies the certainty of an acute diſcernment and ſound judgment of things, and, in this reſpect, it diſputes the ſuperiority with the preceding, at leaſt as far as the lower ſection is concerned. The look alſo is more ſound and more penetrating. In both figures the noſtrils have equal delicacy, and the hair indicates a man intelligent, gentle, and tractable.

II.

In this head I diſcover an enterpriſing ſpirit, applying itſelf with ardor to whatever it is engaged in, and purſuing with undiverted induſtry what it has once begun. I aſcribe to it more practical reaſon than philoſophic penetration. It is much more choleric than Kleinjogg; has a greater facility in catching details, but is leſs capable of comprehending a whole. The forehead, in particular, is one of thoſe which contain a multitude of ideas, clearly perceived and clearly unfolded. The whole form is perfectly adapted to a man of buſineſs in a middling condition.


Kleinjogg

III.

You will find in the third moſt ingenuity, gentleneſs, ſenſibility, and even wit. There is here a propenſity to devotion, and that propenſity is neceſſary to him. Every feature depicts a man calm and compoſed, who reflects maturely, and who examines at leiſure. The forehead has ſcarcely any prominence; there is nothing bold, nothing hard in its outline; nothing which bears the mark of a daring or creative genius. It announces more wiſdom than ſagacity, and is the oppoſite of 2, which diſplays more ſagacity than wiſdom. In other reſpects, the whole of the phyſionomy is wonderfully harmonious: the eye, the mouth, the noſe, the chin, every thing correſponds to the fundamental character, every thing is animated with one and the ſame ſpirit of attention.

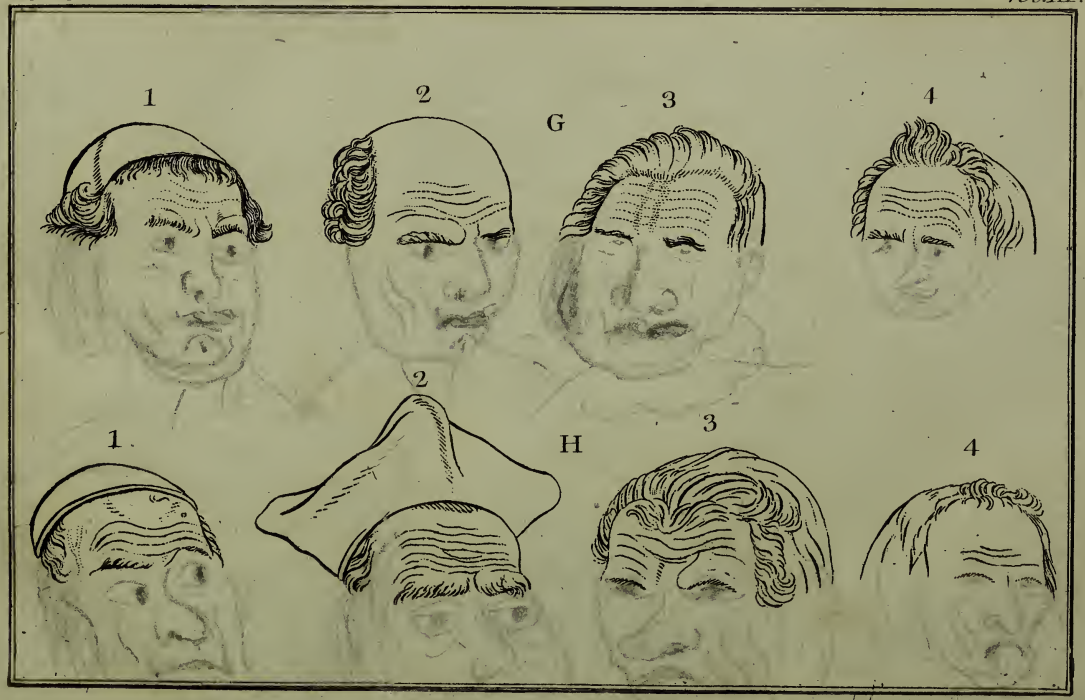
Addition G.

It is now more requiſite than ever to apply the general rule, according to which we have laid it down as a principle, 'That 'every thing is homogeneous in man: that each part, and each 'part of that part preſerves more or leſs the character of the 'whole.'

The ſmalleſt wrinkle of the forehead is analogous to the ſtructure of the whole forehead, or, in other words, it is an effect of the whole. Now there is no effect without a cauſe, and every thing may be traced up to its ſource. Such as is the ſoil, ſuch are the fruits which it produces; ſuch as is the forehead, ſuch are the wrinkles formed in it. Foreheads entirely ſmooth are not leſs rare than characters completely good or completely wicked. The moſt imperceptible trait is ſtill a phyſiognomical line. Examine the foreheads of changelings-born; nothing can be more expreſſive or more ſtriking than the wrinkles of their foreheads; they are always many in number, deeply traced, croſſed, and interſected. The wrinkles impreſſed by care differ prodigiouſly from thoſe which are the effect of joy. In ſerious meditation the ſkin of the forehead contracts quite differently from what it does in the moment of recreation.

Among theſe foreheads there is not a ſingle one either ſmooth enough, or in a ſtyle ſufficiently great to inſure reſpect from the wrinkles alone; but it is likewiſe true, that to render them more ſenſible, the engraver has ſtrengthened them a little; and the phyſiognomical expreſſion always ſuffers when the wrinkles of the forehead are ſtrongly marked, and eſpecially when the contraction of the ſkin is not a voluntary movement.

The four foreheads of the preceding plate all belong to perſons of ſenſe. Scrupulous to exceſs, 1. exhauſts himſelf in plans and projects. 2. Poſſeſſes capacity, and an aſtoniſhing me-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mory, but I discover in him nothing great. 3. Is judicious without much penetration. 4. Has most genius and greatest powers of reasoning.

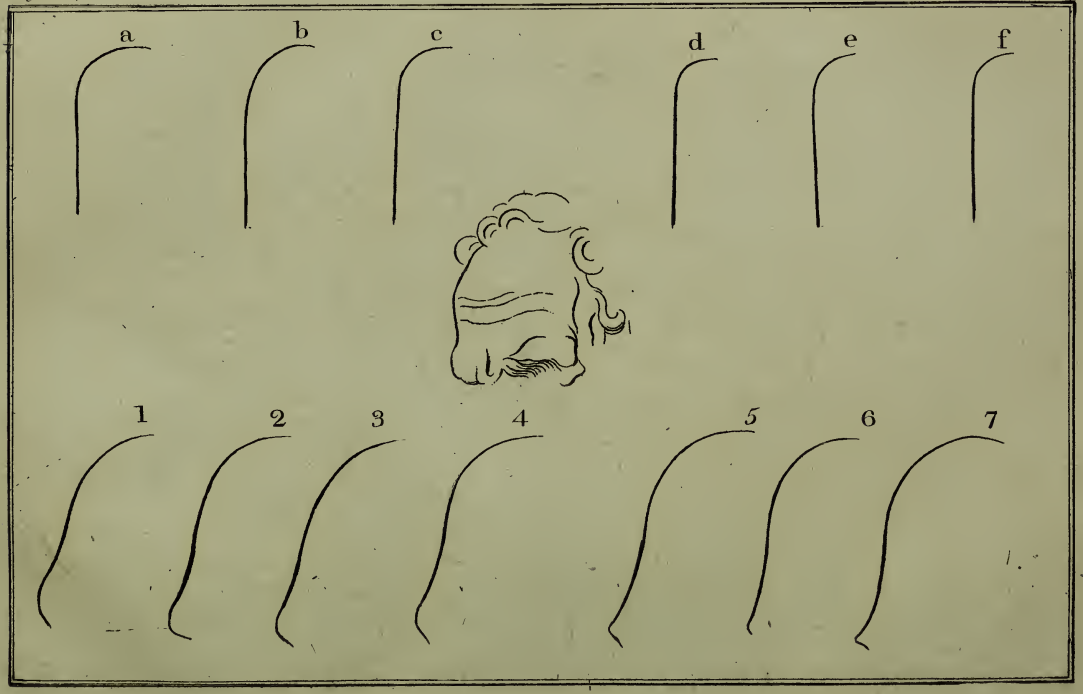
Addition H.

To judge of these from the form and from the wrinkles, 1. appears to me the wisest of the four. 2. Is more energetic, more penetrating, more firm, but he is almost *too rational.* 3. Is a character of brass, possessing less reflection, and more force than the two preceding. He does not easily yield to impressions, he resists them long, he distrusts them; but once received, they are never to be effaced. Let him then take good head how he adopts an idea, and be sure that he is sufficiently ascertained of its truth! Feeling and experience attract me in preference to 4. Purity, generosity, serenity, tranquillity, and gentleness; he possesses all these, and, besides, an affectionate character, though in his attachments he will discover more constancy than warmth.

Addition I.

Foreheads ſuch as theſe have no real exiſtence. Such a perpendicularity and ſuch a curve cannot go together, the one excludes the other. Nature, in all her organiſations, rejects ſtraight lines: they are no where to be found, and as the progreſſion of a curve, they imply a contradiction. The contour *f*, is the moſt ſhocking of the ſix. *a*, Juſt begins to enter into the order of poſſible beings, but the others gradually depart from it. The more a forehead ſhall approach one of theſe forms, the more deſtitute ſuch a perſon will be of warmth and imagination: it neceſſarily ſuppoſes a ſluggiſh underſtanding and a temperament of ice.

What a difference between all theſe firſt five foreheads and No. 6! How natural this laſt is! How much it puts us at our eaſe! For whatever deviates from Nature inflicts pain, whereas we are always pleaſed and rendered happy by a regular form. The one before us does not riſe to ſuperiority, but it denotes a clear and ſound judgment, productive force, the gifts of reflection and eloquence.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Addition K:

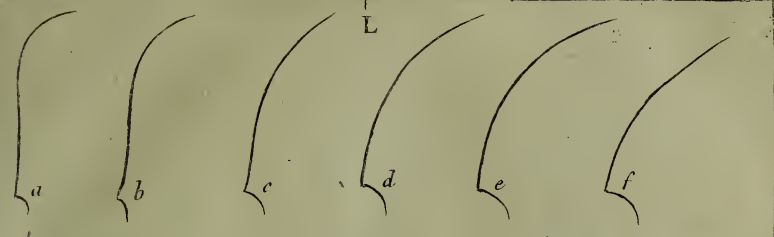
From 1. to 7. the frontal ſinus gradually ſtrengthens, and the phyſiognomical expreſſion reſulting from theſe cavities thence becomes more and more fatal. Strictly ſpeaking, forehead 1. may be ſenſible, but 2 is evidently leſs ſo, and will never form any but imperfect and confuſed ideas. 3. Is a little better than 2; and 4. would be ſuperior to 3. if it ſloped more backward. 5. Is under the dominion of that ſpecies of obſtinacy which is peculiar to mental imbecility, and this defect becomes ſtill more glaring in Nos. 6, and 7.

With ever ſo moderate a ſhare of inſtinct, of tact and experience, after the ſlighteſt ſtudy of the forms and ſtyle of Nature, it muſt be evident, beyond the poſſibility of doubt, that with foreheads ſimilar to theſe, the reſt of the face is completely irregular and diſguſting.

Addition L.

You may believe me on my word, of all these contours there is not a single one which can possibly exist; or, admitting the possibility, it would infallibly imply the greatest mental weakness, not to say complete imbecility. Your own tact must have already anticipated or confirmed this decision; if not, make the experiment for yourself; run over a thousand silhouettes, study ten thousand foreheads (I have studied thousands and ten thousands), and you will universally find, as I have done, the uniform language of truth. There may be foreheads similar to the five last from *b* to *f*; but never will they thus terminate in a point. Never have the laws of Nature associated this point, this rapid transition, with a curve so decided, and whatever contradicts Nature, is false or ridiculous. In the foreheads *d*, *e*, *f*, the transition to the nose ought to be gentle, and almost without slope. Observe, I entreat, the concavity of *b*, keep it in memory, look for it, and if ever you find it in a person ever so little distinguished, name him, and I will cheerfully submit to any punishment you please to inflict.

L



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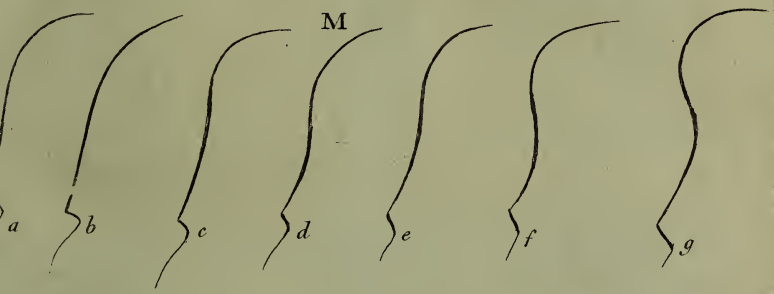


h

Addition M.

All theſe forms are contrary to Nature. *a* Alone ſtill reſembles it leſs or more. There would be a certain degree of dignity in *b*, but for the ſharp point which terminates it. *c* Is ſinking into obduracy: I could ſuppoſe it poſſeſſed of memory, nay, even of ſagacity; but it is equally defective in the qualities of the heart, and in the reaſoning powers. From *d* to *g* we have frightful caricatures of obſtinacy the moſt inflexible.

Let us exhibit in contraſt an open forehead *h*, prompt at ſeizing and unfolding its ideas. I diſcern in this profile a gentle ſenſibility, but which will never riſe into a wild enthuſiaſm. Accuracy, facility, and a luminous mind; an exquiſite judgment, always ſupported on good principles; upright and ſound reaſon, which, without ſtifling the emotions of the heart, knows how to reſtrain them within proper bounds—I promiſe to myſelf all theſe qualities in the original.

Addition N.

The form of the forehead determines the entire form of the face. This part alone is ſufficient to the obſerver to enable him to frame a judgment of the whole, and to eſtabliſh his inductions. Let the contour of the forehead be exactly deſigned, and you will ſee at once whether the reſt of the profile is well given or not.

The ſilhouettes 1, 2, 3, repreſent the ſame individual, but they have not been traced with equal accuracy. Though I never ſaw the original, I believe, however, that, excepting the under part of the noſe, copy 1. is the moſt faithful. 3. Is of a character more

unpoliſhed and more ſuperficial than 2. and this again is inferior to 1. as to the traits adjoining to the mouth.

There is more continuity in No. 1. Independently of a certain childiſh ſimplicity, you find in it preciſion, depth, and force —not ſuch as riſes to vehemence, but that ſpecies of force which is the reſult only of a gentle elaſticity. The forehead alone indicates a delicate ſtructure, little formed for impetuous emotions.

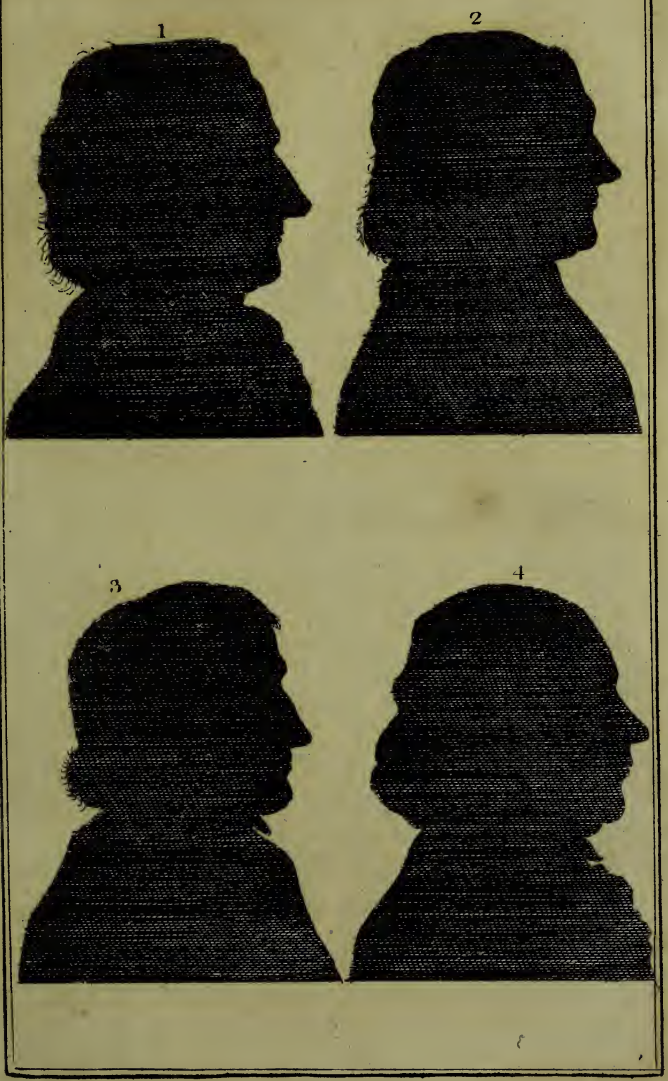
In 4. every thing announces elevation. You likewiſe diſcern in it a mind violent, reſtleſs, ever aiming at bringing itſelf forward. Of a conception uncommonly rapid, he analyſes not his ideas with the coolneſs of reflection. Rarely will he caſt a look behind. This man has the pride of great ſouls, but he muſt combat obſtinacy, and that is a difficult taſk. If, however, an intereſting object ſhould happen to divert his attention, it may be in his power, at leaſt for ſome moments, to bend his ſtately character.

The almoſt imperceptible ſinking of the forehead gives to 5, an air more ſevere and leſs tractable. The mouth likewiſe is more reaſonable, more ſevere, and conſequently leſs gentle than that of No. 4.

Addition O.

Four ſilhouettes traced by an unexperienced hand: they rather lead us to conjecture that theſe are extraordinary perſonages, than announce that they are ſuch. The lips are ſadly maimed, and for that reaſon the expreſſion of them is either vague or mean. Theſe phyſiognomies, which, by the way, I am not acquainted with, are very judicious, replete with ſerenity, frankneſs, and rectitude.

4. Is a noble fellow, in every ſenſe of the word: his features form the greateſt contraſt with 1, but this difference is by no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means to the disadvantage of the latter; he is indeed less enterprising than the other, but he investigates objects more profoundly, and analyses them better. Though the nose of 2. is certainly defective in point of design, it displays, however, extreme delicacy of sense and judgment. I would choose the 3. in preference, for my counsellor; and, in affairs of importance, would carefully shun whatever was not sanctioned by his approbation. These are the persons who deserve a place in the cabinets of princes. With such guides it is scarcely possible to fall into very gross imprudence.

Addition P.

I am going to present to my readers different profiles of one of the greatest men of the age we live in; and these copies will furnish an interesting text for my physiognomical remarks on the forehead and occiput. My commentary was composed a considerable time ago, but previously to publication I had an ardent desire of personal acquaintance with him who is the subject of it. I at length obtained this satisfaction in August 1785, and am indebted for it to the Count de Reuss and his lady. I was persuaded beforehand that I should discover in the original many things which, to no purpose, I looked for in his portrait; a variety of details which escape even painters the most celebrated for their skill in taking likenesses. My conjectures have been completely justified. How is it possible to reproduce, by the pencil or the graver, and especially in busts, a tall stature, complete and homogeneous in all its parts—the noble simplicity of his deportment—his step firm, but light and easy—the dusky complexion, without being pale, which may be denominated *the colour of meditation*—and that delicate carnation which belongs exclusively to the *thinker!* I must farther pass over in silence whatever was expressive and significant in Mr. Bonnet's manner of receiving me; for it is of that gentleman I speak. It is with the portraits of this illustrious scholar, as with all those of superior men; a likeness is distinguishable, though the resemblance be imperfect.

The four portraits which we are going to examine have *all* a fund of good-nature and reflection. In the filhouette, which, however, is far from being perfectly exact, the forehead is expreſſed with the greateſt truth: it ſhews moſt diſtinctly the *analytical thinker.*

I cannot ſay ſo much of the profile, No. 6, which is the recent production of a friend particularly attached to Mr. Bonnet. It is poſſible that the copy may have loſt more or leſs in the hands of the engraver; but as it was etched after the drawing itſelf, the principal form cannot have been greatly altered. This one is, however, too much lengthened, and from that very circumſtance does not do juſtice to the *penetration* of the original. Notwithſtanding this fault, I declare, in preference, for this head, as far as the *occiput* is concerned, though this part, after all is not ſufficiently ſhaded. Cover every thing belonging to the face, properly ſo called; ſhew to the phyſionomiſt that occiput only—he will not heſitate an inſtant to aſcribe to it an immenſe capacity. He will not be aſtoniſhed, at leaſt he will not contradict you, if you ſay, 'Here is a ſphere of ideas, clear, diſtinct, and well arranged, 'which no other organiſation is capable of embracing, or even of 'meaſuring. There is in that immenſe multitude of ideas neither 'confuſion nor oppoſition. The vaſt productions of that mind 'bear, both in the combined whole, and in each part, the impreſs 'of clearneſs, of exactneſs, and preciſion. Few men unite, as he 'does, ſo much *penetration*, *knowledge* ſo extenſive, and ſuch powers 'of *arrangement*—three qualities which ſo rarely meet, or which 'are ſcarcely ever to be found in juſt proportion. This head con-'tains the gem of twenty-four volumes of philoſophy, through the whole of which runs the ſame ſpirit of clearneſs, profundity, and 'harmony.'

No one has ſeen Bonnet who has not ſeen his ſcull. On account of this part alone, a head ſo extraordinary, ſo unique, deſerves to be modelled in plaiſter, and placed in every academy. Nothing more would be wanting to reconcile to our ſcience the moſt obſtinate unbelievers—for it is an admitted point, that Haller perhaps excepted, it would be difficult to produce the example of a

genius poſſeſſed of the prodigious extent and univerſality of Bonnet—and it is equally certain, that a ſcull like his is a phenomenon altogether as rare as himſelf, perhaps unparalleled. What an advantage to phyſiognomy, or, which amounts to the ſame thing, to the philoſophic and practical knowledge of man, if an able mathematician ſhould acquire the power of indicating and of eſtimating all the gradations of which the curve, of which the arch of the occiput is ſuſceptible, from heads the moſt ſublime down to the moſt ordinary and moſt deſtitute of ſenſe!

I muſt ſubjoin a few obſervations on the forepart of the profile. Whether it be the fault of the deſigner or engraver, whether they muſt divide my cenſure between them, or whether both are blameleſs, it is nevertheleſs certain, that the face has ſcarcely a reſemblance, and that it abſolutely preſerves nothing of the character of the original. Neither has this character, I admit, been perfectly expreſſed in the following buſts; it appears, however, in them to a certain degree.

Meditation and *good nature* are the two fundamental traits of Mr. Bonnet's phyſionomy, and I here perceive neither the one nor the other. The eye is nothing leſs than meditative; it is to the laſt degree diſcordant with the occiput. The whole ſection from the upper lip to the neck is too much rounded, not ſufficiently ſhaded; the ſpirit and ſoul have been, if I may uſe the expreſſion, effaced; there are no remains of ingenuity, preciſion, or delicacy. The tranſition from the forehead to the noſe has even contracted a mean air, abſolutely incompatible with a phyſionomy in which every thing is ſimplicity, harmony, and homogeneity. I repeat it, and every day I renew my complaint, there are few deſigners and painters really phyſionomiſts, who underſtand how to fill their minds with the character of a great man, and to concentrate that character in his portrait.

This harmony of the whole, which is the very thing that conſtitutes the *beautiful* in nature, is almoſt always miſſed in works of art. The moſt generally known, and beſt executed portrait of

Mr. Bonnet, is that of Juel, which I have seen in the study of our philosopher, and which is engraved as a frontispiece to the great edition of his works.

The production certainly merits, on many accounts, just commendation. I admire its noble simplicity, the spirit of reflection and meditation which the painter has diffused over the whole figure, and which extends even to the extremities of the fingers, so that you can say without affectation, and the hand meditates as well as the head. I have likewise with pleasure found in this picture the man in whom an undeviating attention seems to be the *mother of genius;* but on carefully comparing the original with the copy, we immediately perceive, in the latter, many imperfections more easily felt than indicated. I shall not dwell on the almost unpardonable fault of fore-shortening the waist, when the portrait is painted the size of nature; fore-shortening, which always gives to the figure a childish exterior, and an air of littleness. I speak only of the *forehead*, and of certain slight shades infinitely significant, which our artists mercilessly sacrifice to I know not what imaginary *decorum*, in contempt of the rules of nature, who so well observes decency in every thing. The seat of meditation is evidently placed between the eyebrows: that is its true and only place. Is it a void? Then pretended meditation is nothing but vain grimace, or, at best, an affair of memory.

Long before I got acquainted with Mr. Bonnet, I was certain, as certain as it is possible to be of what we have not seen, that I should discover in this part of his face the traces of *concentration;* and, in effect, the search did not cost me much trouble.

Let me now add some remarks on the profiles of the large print. There is much truth in both, and they are not unworthy of that singular man, who, for justness, clearness, fertility, order, and combination of ideas, has not, perhaps, his equal. It would be a proof of weakness to imagine, that this physionomy could be that of a contracted being.

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4

The calmneſs of wiſdom, a gentle philoſophy, employed in the ſearch of truth, and indefatigably purſuing its object, a ſtrength of mind which permits nothing to eſcape, and undiſturbed by an impetuous ardor—all this muſt ſtrike us in theſe two heads: here it is impoſſible not to diſcover the *Thinker*. That of the madellion ſeems to have more ingenuity, and at the ſame time, a more maſculine character, than the portrait No. 6; but this laſt is better ſhaded, and more expreſſive: it denotes greater facility of ideas, and conſequently a richer fund.

The contour of profile 1 has moſt firmneſs, ingenuity and exactneſs; but the form of the head, by being rather too much ſhortened, has not all the delicacy of profile 2, which, taken for all in all, is probably the beſt likeneſs of the four. I conclude this addition, by expreſſing a wiſh, that all who pronounce the name of Bonnet, may underſtand how to prize the infinite merit of that reſpectable ſcholar. As a philoſopher, I boldly place him between Leibnitz and Wolff—as a naturaliſt, between Haller and Buffon—as a writer, between Monteſquieu and Rouſſeau. Happy the man who ſhall equal him in goodneſs of heart, in ſimplicity of manners, in purity of virtue.

Addition Q.

If there be the ſmalleſt incorrectneſs in the delineation of the form, if the harmony be ever ſo little diſturbed, it is exceſſively difficult to judge of the face. It is this form, it is this harmony, it is the matching and connexion of all the parts, which conſtitute the beauty of the whole, and conſequently alſo the merit of the deſign—and yet moſt artiſts ſlightly paſs over all this. You have here the ſame face preſented in four different poſitions. On the ſuppoſition that one of theſe copies is exact, it neceſſarily follows, that the other three are not ſo, though they all preſerve a fundamental reſemblance, and each announces a good and generous character. One of two things muſt be true; either that the look of the original ſays nothing, or, what is more probable, that the eye of the deſigner is good for nothing, that he has bad-

ly obſerved, badly apprehended, and badly expreſſed his model—for the three laſt faces of the ſeries have eyes and ſee not, a fault but too common; and yet forehead 2 ſeems to promiſe expreſſive eyes. Is it credible, that I perceive in 1, more of truth and energy, than in the other three together? You muſt not pretend to have thoroughly inveſtigated a face, till you have ſtudied it in at leaſt theſe four different ſituations. Now of all poſſible attitudes, no one is more poſitive, leſs vague, and leſs liable to illuſion, than that which diſplays from behind the exterior contour of the forehead, the cheek-bone, and the extremity of the noſe. There is leſs ſoul, and leſs ſound ſenſe, in faces 2, 3, 4, united, than in 1, taken ſeparately.

Here let us cloſe this branch of our ſubject. A great quantity of materials ſtill preſs for admiſſion into the volume, and we ſhall beſides have frequent occaſion to reſume the ſubject of the forehead, the profile, and the form of the face. I ſatisfy myſelf at preſent with repeating my entreaties to the attentive reader, who attaches himſelf ſeriouſly to the ſearch of truth, and expects from it his own happineſs, and that of his fellow creatures—I exhort him more and more to ſtudy the form of the face in general, and that of the forehead in particular: he muſt conſider theſe two objects as the foundation of Phyſiognomy, becauſe they admit not of the ſlighteſt diſguiſe, and aſſiſt us in diſcovering all the reſt.

In order to facilitate this ſtudy, I invented, ſeveral years ago, a ſpecies of *frontometer*, whoſe object was to determine the baſis of the forehead, and conſequently the ſum of all its rays. I likewiſe gave, in the German edition of my book, a deſcription and engraving of this machine; but as it is impoſſible either to deſcribe or draw it with ſufficient accuracy, to have it executed according to my idea, and as in the application it appeared to me neither ſufficiently commodious, nor ſufficiently certain, I have ſuppreſſed the plate of it, which I had got engraved for the French edition. The want of it may be ſupplied, meanwhile, by forms of the forehead, moulded in plaſter, which are eaſily cut in pieces, and may afterwards be applied to paper for the purpoſe

purpoſe of drawing them. I may poſſibly indicate, likewiſe, at the end of my work, a method ſtill more ſimple, for determining the forms of the face, and the relations of the forehead.

CHAP. IV.

Of the Eyes and Eyebrows.

1. *Of the Eyes.*

I can run no riſk in abridging a ſubject which Mr. de Buffon has treated in a manner ſo ſuperior, a ſubject which has already occurred in more than a hundred places of this work, and which I muſt ſtill reſume in almoſt every page. Beſides, no theories can give us, without drawings, diſtinct ideas in phyſiognomy, or eſtabliſh precepts infallible in their application; and, even though this were the caſe, moſt of our obſervers would always prefer governing themſelves by the movements and pathognomy of the eye, rather than form a judgment of it from the contours, or from that ſpecies of ſolidity which may be adopted as a contraſt to its mobility. In the mean time, I preſume to flatter myſelf, that the following ſuccinct obſervations will not be altogether unintereſting to the attentive reader.

The movements of the eye, be what they may, are only reſults from its form, and its ſpecific nature. When the general character of the eye is known, you may figure to yourſelf a thouſand individual movements, which ſhall be excluſively proper to it, in an infinite number of given caſes. I will go farther, and affirm, that its form alone, its contour, or even a ſimple exact ſection of the contour, will be ſufficient to the intelligent phyſionomiſt, fully to determine the phyſical, moral, and intellectual character of the eye.

I begin with ſome miſcellaneous obſervations which experience has ſuggeſted to me.

Blue eyes announce more weakneſs, a character ſofter and more effeminate than *hazel* or *black* eyes. Not that you may not meet

meet with perſons very energetic who have blue eyes; but, upon the whole, hazel eyes are the more uſual indication of a mind maſculine, vigorous, and profound, juſt as genius, properly ſo called, is almoſt always aſſociated with eyes of a yellowiſh caſt bordering on hazel.

It would be an intereſting inquiry, as an exception to this rule, Why blue eyes are ſo rare in China and in the Philippine iſles; why they are to be found only in Europeans, or Creoles; though the Chineſe are the moſt effeminate, the moſt voluptuous, the moſt peaceable, and the moſt indolent of all the nations of the globe.

Choleric perſons have eyes of different colours, rarely blue, more frequently hazel or greeniſh. Eyes of this laſt ſpecies are, in ſome ſort, a diſtinctive ſign of vivacity and courage.

I have ſeldom found clear-blue eyes in choleric, and ſcarcely ever in melancholic perſons. This colour ſeems to be particularly attached to phlegmatics who ſtill preſerve a fund of activity.

When the border, or laſt circular line of the upper eye-lid, deſcribes a complete arch, it is the mark of a good diſpoſition, and of much delicacy, ſometimes alſo of a character timid, feminine, or childiſh.

Eyes which, being open, or not being compreſſed, form a lengthened angle, acute, and pointed, toward the noſe, pertain, if I may venture to ſay ſo, excluſively to perſons either very judicious, or very cunning. If the corner of the eye be obtuſe, the face has always ſomething childiſh.

When the eye-lid draws itſelf almoſt horizontally over the eye, and cuts the pupil diametrically, I uſually expect a man of much acuteneſs, extremely dexterous, and of ſuperior cunning —but I do not mean to inſinuate, that this form of eye is incompatible with integrity: I have had frequent conviction of the contrary.

Eyes widely expanded, in which a great deal of white appears under the pupil, are common to both the phlegmatic and the choleric temperaments. But, on making a compariſon, they are eaſily diſtinguiſhed. Thoſe of the former are feeble, heavy, and vaguely deſigned; the others are full of fire, ſtrongly marked, and leſs ſloped: they have eye-lids more equal, ſhorter, but at the ſame time not ſo fleſhy.

Eye-lids retreating and very much ſloped, for the moſt part announce a choleric humour. You diſcern in them alſo the artiſt and the man of taſte. They are rarely to be found in woman, and are, at moſt, reſerved for ſuch females as diſtinguiſh themſelves by extraordinary ſtrength of mind or judgment.

* * *

As a ſequel to theſe obſervations, I ſhall quote thoſe of two authors, worthy on every account to be reſpected as authorities.

I.

Mr. DE BUFFON.

'In the eyes, more than in any other feature, are depicted 'the images of our ſecret agitations, and there they are chiefly 'diſtinguiſhable. The eye belongs to the ſoul more than any 'other organ; it ſeems in perfect contact with it, and to partici- 'pate in all its movements; it expreſſes paſſions the moſt lively, 'and emotions the moſt tumultuous, as well as movements the 'moſt gentle, and ſentiments the moſt delicate; it conveys them 'all with their force, with all their purity, juſt as they a riſe; 'it tranſmits them with a rapidity which inſtantly communicates 'to another the fire, the action, the image of that ſoul from 'which they proceed. The eye receives and reflects at once 'the light of thought, and the warmth of feeling: it is the 'ſenſe of the mind, and the tongue of intelligence.

'The

'The moſt uſual colours of eyes are the orange and the blue, 'and moſt frequently theſe colours are found in the ſame eye. 'The eyes which we imagine to be black, are only of a yellow-'brown, or deep orange. To be aſſured of this, we have but 'to examine them nearly; for when you view them at ſome 'diſtance, or when they are turned full on the light, they ap-'pear black, becauſe the yellow-brown colour ſhews ſo ſtrong-'ly on the white of the eye, that we imagine it black from its 'oppoſition to the white. Eyes which are of a yellow leſs up-'on the brown, likewiſe paſs for black eyes, but they are not 'reckoned ſo beautiful as the others, becauſe that colour ſhews to 'leſs advantage cloſe to the white. There are likewiſe eyes yel-'low and bright yellow; which do not appear black, becauſe 'theſe colours are not deep enough to diſappear in the ſhade. 'We very commonly ſee in the ſame eye ſhades of orange, yel-'low, grey, and blue: wherever there is blue, be it ever ſo 'ſlight, it becomes the prevailing colour. This colour appears 'in filaments through the whole extent of the iris, and the 'orange is in little flakes around, and at ſome ſmall diſtance 'from the pupil: the blue effaces this colour ſo powerfully, that 'the eye appears all blue, and we perceive no mixture of orange 'but on a very cloſe inſpection. The moſt beautiful eyes are 'thoſe which appear black or blue; the vivacity and fire which 'conſtitute the principal character of eyes are more brilliant in 'the deep colours than in the half-tints of colour; black eyes, 'therefore, have more force of expreſſion, and more vivacity, 'but there is more ſoftneſs, and perhaps more delicacy, in blue 'eyes. You ſee in the firſt a fire uniformly brilliant, becauſe 'the ground, which appears of an uniform colour, ſends back 'from all points the ſame reflexes, but we diſtinguiſh modifica-'tions in the light which animates blue eyes, becauſe there are 'ſeveral tints of colours which produce different reflexes.

'There are eyes remarkable, if I may ſay ſo, for being of no 'colour: they appear to be compoſed differently from others; 'the iris has only ſhades of blue or grey ſo faint, that they are 'almoſt white in ſome places: the ſhades of orange you find in 'them are ſo ſlight, that you ſcarcely can diſtinguiſh them from

'the

'the grey and the white, notwithſtanding the contraſt of theſe 'colours; the black of the pupil is in this caſe too marked, be- 'cauſe the colour of the iris is not deep enough—nothing is viſi- 'ble, ſo to ſpeak, but the pupil iſolated in the middle of the 'eye. Such eyes ſay nothing, and their look appears fixed or 'wild.

'There are likewiſe eyes, the colour of whoſe iris borders on 'green; this colour is more uncommon than the blue, the grey, 'the yellow, and the yellow-brown: there are likewiſe to be 'found perſons whoſe eyes are not of the ſame colour. This 'variety of the colour of eyes is peculiar to the human ſpecies, 'to that of the horſe, &c.'

II.

WINCKELMANN.

Hiſtory of Ancient Art. Tom. II. p. 134.

'The form of the eyes differs in the works of art, as in the productions of nature. In the images of divinities, and in ideal heads, it differs to ſuch a degree, that the eyes are their characteriſtic features. In the heads of Jupiter, Apollo, and 'Juno, the cut of the eye is large and rounded; it is of leſs than uſual length, in order to give greater majeſty to the arch which 'crowns it. Minerva, in like manner, has large eyes, but the 'eye-lids are brought down over them, in order to give her 'look a virgin air. Venus, on the contrary, has little eyes: the 'under eye-lid, drawn upward, characterizes that grace, and 'that languor, which the Greeks call ὑγρὸν (*humid*). By eyes 'of this nature the Venus-Urania is diſtinguiſhed from Juno. 'Hence it is, that thoſe who have not made this obſervation, 'have taken the Venus-Celeſtis for a Juno, and the more readi- 'ly that both are repreſented with a diadem. Several modern 'artiſts, who meant, no doubt, to ſurpaſs the ancients in this 'feature, have imagined that they were expreſſing the Βοῶπις (*ox-eyed*)

'(*ox-eyed*) of Homer, by giving ſuch a prominency to the globe 'of the eye, that it ſeems ſtarting from the ſocket. The mo-'dern head of the pretended Cleopatra in the Villa de Medicis, 'has eyes of this kind: the eyes of that head have a ſtrong re-'ſemblance to thoſe of a ſtrangled perſon. A ſculptor of our 'own day appears, however, to have taken theſe very eyes as 'his model, in executing his ſtatue of the virgin, placed in the 'church of St. *Carlo al Corſo* at Rome.'

LECTURE

LECTURE XI.

ADDITIONS

TO SECTION I. OF CHAPTER IV.

A. A.

Contours of Eyes.

In the ſimple outlines of plate, A. A. the expreſſion varies from repoſe the moſt immoveable, from icy coldneſs, to the moſt violent exceſs of rage and fury; not one of theſe eyes, however, is natural. They will not be confounded undoubtedly with any other part of the face, they may be gueſſed at by reſemblances and approximations; but never will the connoiſſeur take them for exact copies of the human eye; they are mere rough-draughts at beſt. 1. Preſents a total nullity. 2. Has an air of innocence. 3 and 4. are probably attempts to exhibit the fundamental lines of an aſtoniſhment blended with fear. 5. Is the imperfect image of profound ſorrow ſeeking to vent itſelf. In 6. an attempt is made to repreſent the horror of fear, and in 7. the horror of rage. 8. Is a demoniac.

Let us take a moment's relief by contemplating the eye of the vignette, in which ſhine forth the ſoul and genius of one of our German poets.

ADDITION B. B.

Eyes.

There is not a ſingle one of theſe which you would aſcribe to an idiot or a madman.

I.

Appears to me infinitely judicious, and of determined reſolution, not to ſay more. This is the eye of a hero, though the angle is too ſhort, too much blunted, and the contour of the under eye-lid too feebly expreſſed.

II.

I remark leſs elevation of ſoul in this, which perhaps ſuppoſes more precipitation than perſevering firmneſs; it is likewiſe more paſſionate, more eaſily moved than the preceding: and the eye-brow, beſides that it is incorrectly drawn, is not ſufficiently expreſſive.

III.

In all the eyes of this plate, and eſpecially in 3, we muſt not reckon the under contour as nothing, the deſign of which is vague and timid. That excepted, this eye is replete with boldneſs and dignity. Its look will ſeize objects promptly, and with accuracy, but will not penetrate them to the bottom.

IV.

Is the moſt paſſionate of all; it likewiſe ſurpaſſes all the reſt in haughtineſs, courage, and pretenſion.

V.

V.

The intenſive force of this eye is cramped within narrow limits, and I ſhould be tempted to call it a *force of execution*.

VI.

Paſſion ſeems more or leſs to miſlead it: he is halting between genius and folly.

The eyebrows in general are neither exact, nor natural, nor phyſiognomical.

Addition C. C.

Theſe eyes are of a different character; at the ſame time they are defective in preciſion and truth.

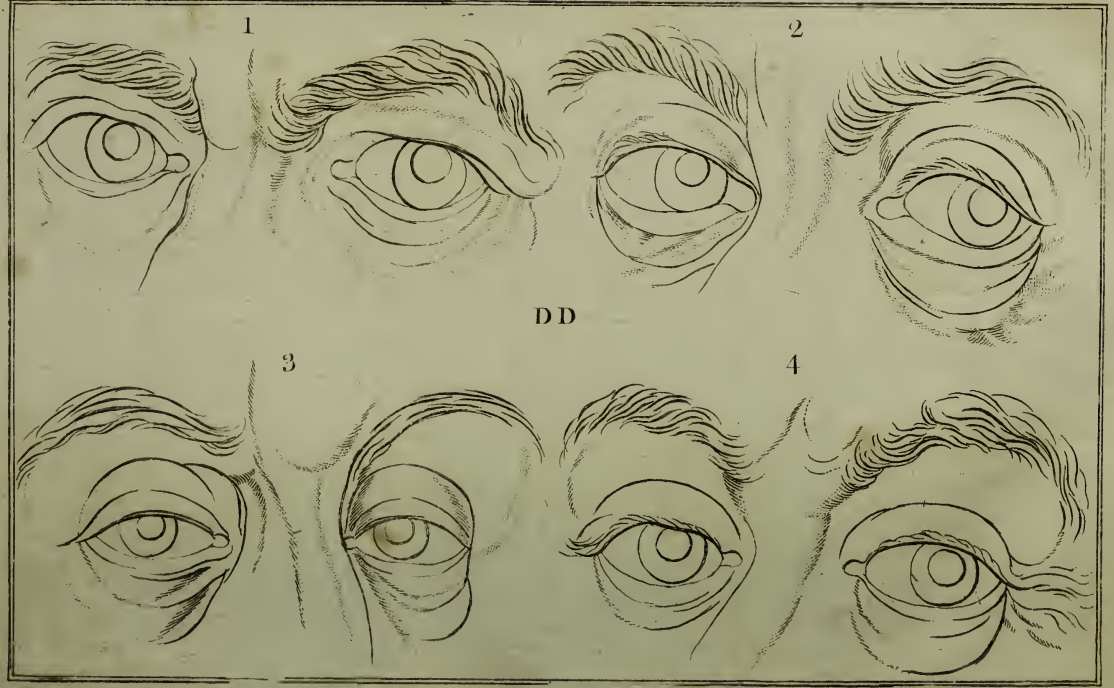
I.

The eyebrows form a ſhocking contraſt with the eyes. Theſe bear the impreſs of genius: thoſe have no ſignification whatever.

II.

The look poſſeſſes a conſummate prudence. Theſe are the eyes of a ſenator, or of a miniſter of ſtate, who plunges into political calculation, who attracts or repels men in a deciſive manner, who frequently overwhelms them, but who, take him for all in all, is a perſon eſſential to the poſt he fills. Aiming at the enjoyment of every thing, he enjoys nothing, becauſe he has not the art of gaining affection. The noſe likewiſe is in perfect harmony with the eyes, and diſcovers no leſs wiſdom.

III.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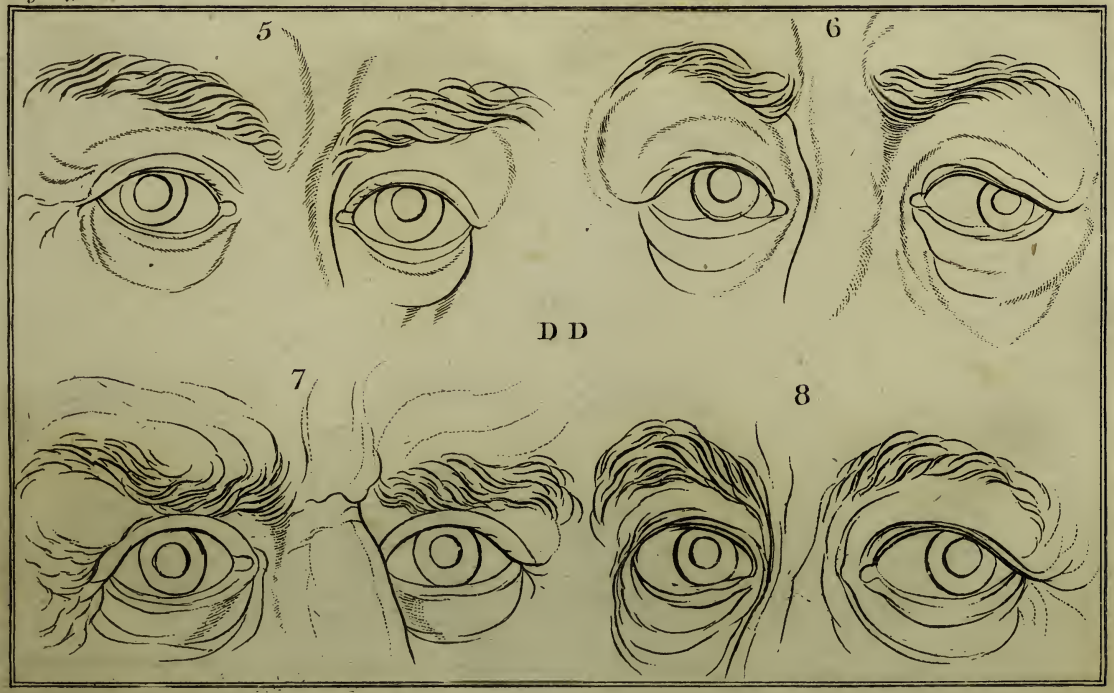
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III.

Is rather a ſketch than a finiſhed drawing. Such eyes can belong only to the face of a young girl; they are incapable of attention, without expreſſion, without an object, and without a plan.

IV.

This eye is that of a very promiſing young man. His juſt and rapid look will embrace every thing, and he will certainly ſucceed in the imitations of art.

Addition D. D.

Contours of Eyes.

Eyebrows ſo wild, and at the ſame time diſcovering ſo much of the manneriſt, are wholly out of nature.

The eyes too want calmneſs and gentleneſs, but you remark in them an extraordinary force, or, at leaſt, pretenſions to that force.

III.

Is the moſt ſerene, the moſt profound, approaches neareſt to genius: he will never undertake any thing inconſiderately; rarely will he be miſtaken in his conjectures; you muſt lay your account more frequently with his cenſure than his approbation.

Neither is 1, a man on whom you can eaſily impoſe, unleſs his imagination be heated by his uncommon vivacity. He will decide promptly, but I would not greatly depend on his perſeverance; his glance, leſs reflecting than 3, has ſo much the more penetration.

The

The exceſſively blunt corner of the eyes excepted, 2 is certainly a great man, reſpectable for his prudence, for his manner of thinking, for his courage, and for his activity.

IV.

If he is inferior to him in wiſdom, he, perhaps, merits the preference, in reſpect of moderation and generoſity.

V.

Is, with the ſame degree of goodneſs, more weak, and his want of energy renders him ſuſpicious.

VI.

Is more energetic than 4 and 5, more contracted than 1, 2, 3.

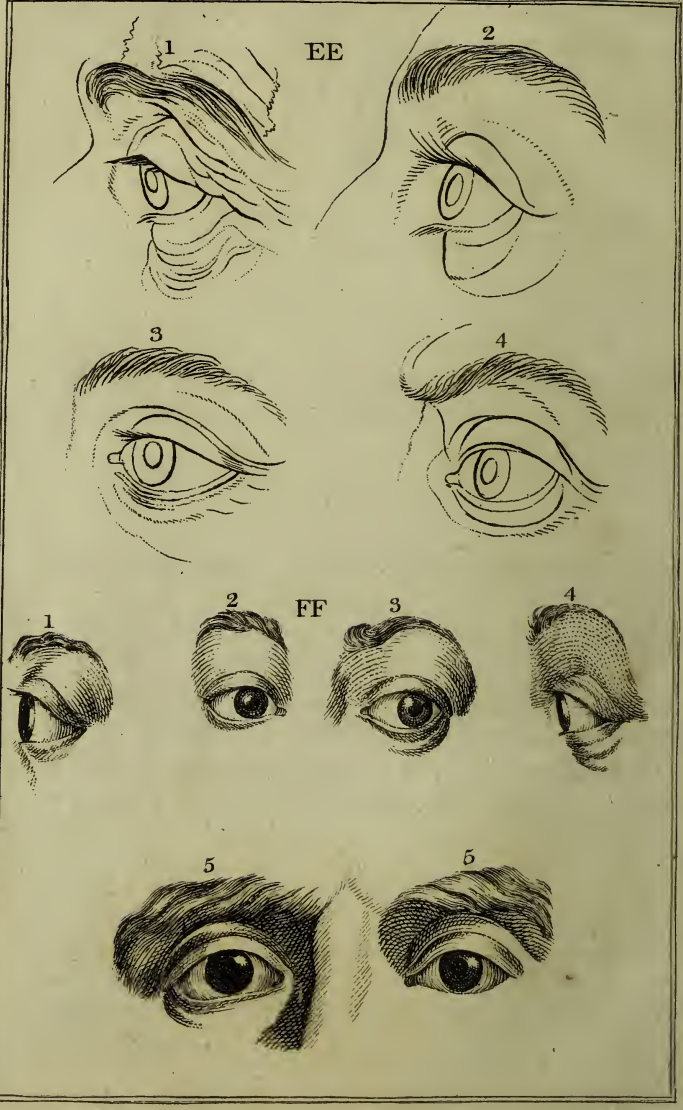
VII.

Imperious and paſſionate, is not governed by true wiſdom, and yet I would not hold him up as of middling underſtanding, ſtill leſs as an idiot: he domineers, without having any thing impoſing: he will make himſelf feared, at moſt, by his violence.

VIII.

A noble and magnanimous character; that clear and piercing look ſuppoſes much order, preciſion, and application; a mind which carries all it undertakes to the higheſt degree of exactneſs and perfection.

ADDI-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Addition E. E.

Though I cannot anſwer for the perfect correctneſs of deſign, I pledge myſelf, however, that all theſe eyes are much above the common.

I.

Sparkles with wit and malice: it is lively and ardent, and can be placed in the head only of an extraordinary man, fertile in forming plans, and dexterous in executing them.

II.

From that character of greatneſs, dignity, and ſuperiority, I would pronounce this to be the general of an army, of illuſtrious birth and diſtinguiſhed merit.

III.

The vigorous glance of this eye fixes its mark and hits it. Prompt in ſeizing the ſurface of objects, this man is no leſs exact in penetrating them, and ſearching them to the bottom. He will not ſuffer himſelf to be eaſily impoſed upon.

IV.

I would allow to this moſt enlargement of mind, moſt magnanimity and firmneſs: he rules without arrogance, with the noble ſimplicity which his native energy inſpires.

Addition. F. F.

1. and 4. Are two different drawings of the ſame eye. 2. and 3. Preſent the eyes of the ſame head, viewed in front. This look is uncommonly luminous: it flaſhes like lightning, but it paſſes away as quickly, and only glances on its object. It is impoſſible for it to fix, nevertheleſs it will perceive in its rapidity what a thouſand others will hardly catch, by employing the cloſeſt attention. The happieſt inſtinct directs it in its obſervations and deciſions; but it is not ſuſceptible of that reflecting calmneſs, of that conſtant and perſevering affection which ſerious and profound meditation requires. The eyebrow bears the ſame character: you diſcern in it a ſpirit leſs accuſtomed to ſeek than to find, prompt to ſeize and to communicate ideas.

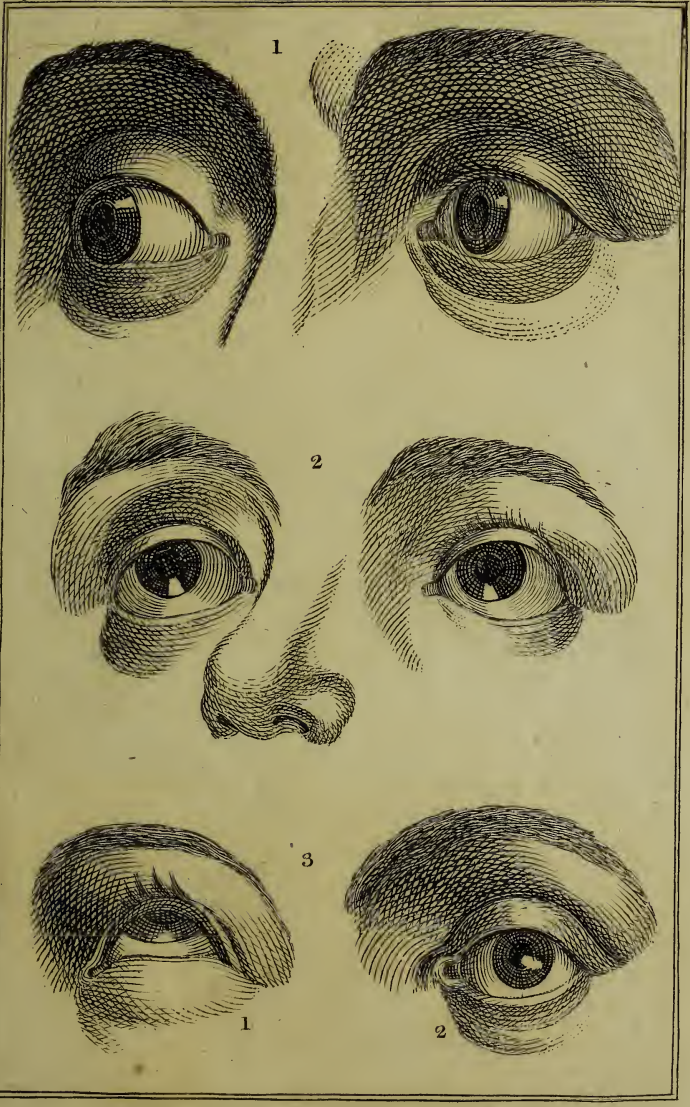
Profile 1. is more judicious than 4. becauſe it has the appearance of being ſomewhat more tranquil.

The eyes No. 5. 5. diſcover a ſolid thinker, who will be in no hurry to act, but who, if occaſion require, will know how to force his way, and give proof of his intrepidity. In theſe eyebrows there is more vivacity, more vigour, and dignity, than in the preceding.

Addition G. G.

1.

You diſcover in theſe eyes a bold activity, a ſenſe of ſuperiority, vivacity, a manly and determined ſpirit, a greatneſs and dignity of ſoul which frequently riſe to the ſublime; which at the ſame moment, in the ſame action, in the ſame word, and the ſame look, combines the higheſt degree of ſimplicity aud energy. The con-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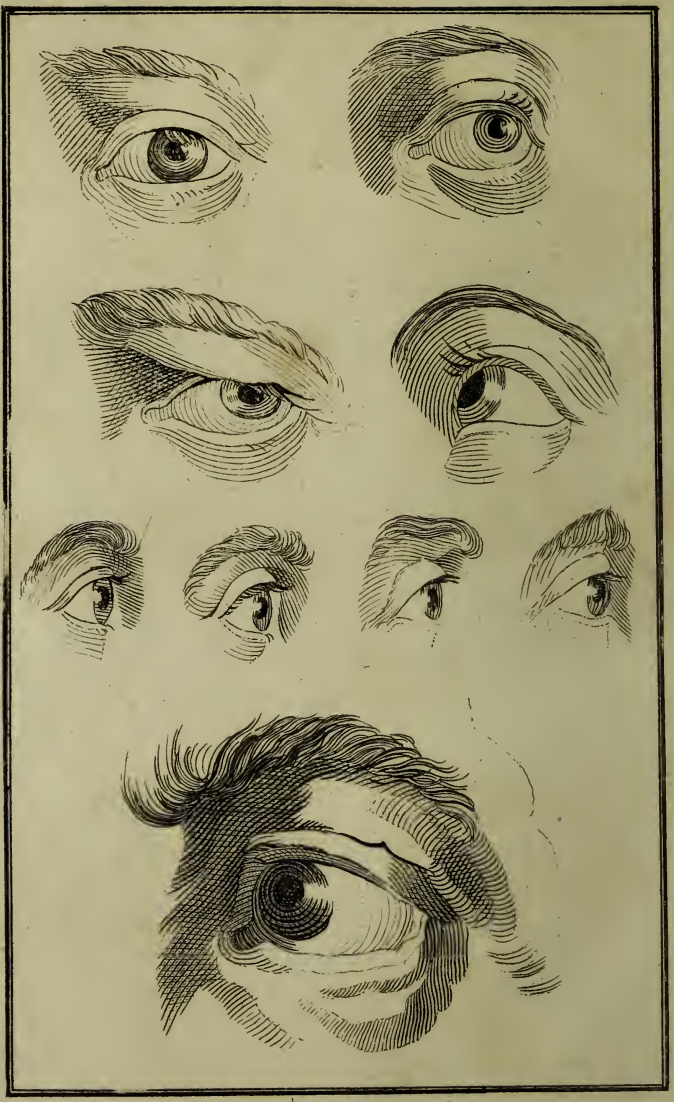


Nine Eyes

contour of the under eyelid is not sufficiently bold, and considerably weakens the whole of the character which we have just traced.

II.

Copied after a Cupid by Mengs. Nothing can be more admirable than the structure, and the arch of these eyes: there is no interruption, no unnatural curve, no disproportion. Every thing here suggests the thoughtlessness of early youth: serious projects and meditations are banished from that look, it breathes nothing but sensuality; it is a faithful picture of the individual.

III.

In examining this you discern in the ecstasy, more or less convulsive, of 1. a penetrating spirit, a character affectionate and impassioned. 2. Looks carelessly forward; it is artless and unaffected, but, at the same time, almost destitute of soul.

Addition H. H.

Let us characterize, in two words, the eyes of the annexed plate.

I.

Force, candor, and goodness. If we pay attention to the energy which the eyebrow promises, we shall find that the contours, and especially the interior contours, are almost too feeble. This eye, without being the eye of genius, is capable of sound observation.

II.

The upper part is more expreſſive than the under, and the obtuſeangle of the corner forms a contraſt with the under part of the upper eyelid.

III.

Furniſhes me with the ſame remark, and ſuggeſts the idea of an *energetic fool*, of a man of lofty pretenſions, but not deſtitute of character, and whoſe vigor is not reſtrained by wiſdom.

IV.

Loves, believes, hopes, and ſuffers: he has the power of concentrating different faculties toward one and the ſame point.

V.

Rapidly illuminates every object; every thing ſingular ſtrikes him, he ſeizes every thing with facility, he gives to each its true name, and aſſigns it proper place; but he inveſtigates nothing profoundly, and is not ſufficiently calm to employ himſelf in an accurate analyſis.

VI.

Is more animated, more affectionate, more energetic, and more ſolid than the proceding.

VII.

VII.

Is ſuperior to all the others: that look is pure, tender, delicate, replete with dignity and genius, but it does not announce a man accompliſhed in the art of forming and conducting a plan.

VIII.

May have more judgment than 7, more reflection, and more energy, but he certainly has not, like the other, that delicacy of tact which is peculiar to genius, nor that lively and rapid ſpirit of obſervation which the ſentiment of love beſtows.

IX.

The eye drawn by a magnifier, ſeems fond of pomp and glare; and it, in truth, belongs to a muſician of ſuperior genius, whoſe numerous productions ſtrongly ſavour of this diſpoſition.

ADDITION I. I.

THOMAS HOWARD AND BALTHAZAR BECKER.

I.

Thomas Howard, drawn by Holbein, with his uſual preciſion. Were the ſoldier diſpoſed to deny to this phyſionomy the courage which conſtitutes heroes, the ſage ſurely will allow it the praiſe of wiſdom. You find in the look and in the mouth, the addreſs and urbanity which commerce with the world beſtows. The forehead, the chin, and eſpecially the eyes, bear the impreſs of

the ſtateſman, practiſed in buſineſs, occupied with projects of great importance; one who thinks with freedom, who writes with circumſpection, and who acts with timidity. I think I diſcern in the whole of the face a courtier whoſe character is naturally harſh, but who has learned to ſoften it on principle.

II.

Balthazar Becker may ſerve as a contraſt to the preceding, as well from the form of the face, as from the eyes. Shall I not be accuſed of reaſoning inconcluſively if I maintain, that this perſonage unites at once a penetrating genius, caprice in deciſion, and a fund of obſtinacy? He has the look of a thinker, the noſe and mouth of a man of ſenſe and integrity, rather than of a man of delicacy and acute diſcernment; but the form of the whole, the forehead, and particularly the eyes, diſcover a ſpirit of contradiction, and a decided propenſity to conceit.

III.

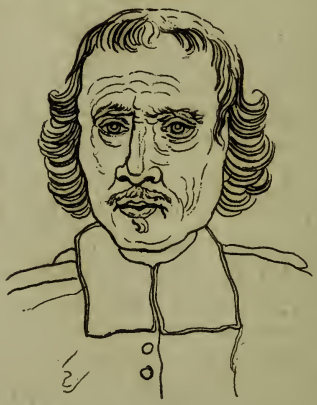
I preſent the profile of a young man remarkable equally for the dignity, and the originality of his character. The calmneſs of his look is in perfect harmony with the rectitude of his underſtanding and of his heart. Confident of his native energy, he endeavours to draw all his ſupplies from himſelf, and learns to depend only on his own ſtrength. Adorned with talents, and poſſeſſing ſtores of knowledge, he has the art of enjoying them quietly, and turns them to good account: he conſcientiouſly fulfills the duties of his ſtation: he has taught himſelf to control and reſtrain his paſſions: rarely will they cloud his reaſon, rarely will they influence the judgments which he pronounces. An eye which obſerves ſo calmly, may boldly plunge into labyrinths, without any apprehenſion of being loſt. The eyebrow denotes a mind familiarized to reflection and ſuffering. What ſagacity in the noſe! what candour in the mouth!

A-

1
Uitenbogart

2
Cattenburg

3
Grau



ADDITION. K. K.

UITENBOGART, CATTENBURG, AND GRAU.

I.

The incorrectneſs of the under lip excepted, it is impoſſible not to love ſo good a phyſionomy, even though our religious principles ſhould preſcribe an averſion to arminianiſm, of which Uitenbogart was a zealous ſupporter. I will ſay more: Might not a face like this be capable of reconciling us to the ſpirit of that ſect? Yes, I attach myſelf from inclination to that philoſophical and peaceful forehead, to that phlegmatico-melancholic look, which nothing diſcompoſes, and which never will diſturb any one; which examines every thing without prejudice, which ſets up no claims for ſelf, and exerciſes a ſpirit of perfect tolerance toward others; which ſuffers with patience, and completely reſigns itſelf to dictates of a delicate conſcience. That judicious noſe, that harmony, and that unity of the whole, muſt afford equal ſatisfaction*.

II.

The forehead is more harſh, the look more open, blended with a ſlight infuſion of pretenſion, but, at the ſame time, free from pride. The eyes of Cattenburg diffuſe their rays, thoſe of Uitenbogart collect them. This laſt deems himſelf happy, when, unnoticed by the world, he can give himſelf calmly up to

* Mierefeldt and Ravenſtein, two of the greateſt painters I know, and who frequently diſpute precedency with Van Dyk, have employed their pencil in painting this intereſting man. Ravenſtein's portrait of him is n the collection of my brother-in-law, the ſenator Schinz, at Zuric. It is difficult to ſay which is moſt amiable, the original of the portrait, or the painter.

his meditations. The other is attentive, makes advances to you, endeavours like a friend to outrun your wiſhes, ſeeks occaſion to oblige you, and cordially grants you his protection.

III.

Here are eyes which ſpeak, and which the impulſe of their native force calls forth into prominency; they command, (without having, however, that decided empire which diſtinguiſhes the look of a Guſtavus-Adolphus, of a Loyola, or of a Wren,) they penetrate you, the will not ſuffer themſelves to be impoſed upon, they announce a man prepared for every event, who reſiſts without yielding, and whoſe vigilant activity nothing can exhauſt. Theſe eyes, ſo cloſe to theſe buſhy eyebrows, reject all merely ſuperficial knowledge. The noſe completely correſponds to this character.

ADDITION L. L.

JOHN HOZE,

A celebrated Phyſician at Richterſwyl, in the Canton of Zuric.

The caricature of one of the moſt eminent, the moſt affectionate, and conſequently, one of the moſt amiable men with whom I am acquainted. I call this print a caricature, becauſe the amiableneſs which conſtitutes the diſtinctive merit of the original, has diſappeared under the graver. In theſe features you ſee ſcarcely any thing more than a mind prompt and firm, reflecting and reſolute in all its actions; but the ſincere and ſolid friend, whoſe noble generoſity inſpires confidence, is hardly at all expreſſed. That look ſo penetrating preſerves the ſame force and the ſame energy in the original, but there it is more ſoftened. Such as it is expreſſed in this copy, it pierces through the ſurface of things, it enters with preciſion into every detail. In exact truth this

See Page 288.

this is not the look of gentleneſs; it is too clear, it diſcerns, with too much ſagacity, falſehood from truth; with ſuch a look a man will give way ſometimes to vivacity, and to his natural activity. The noſe diſcovers the love of order and exactneſs, but, at the ſame time, a certain degree of reſerve. I rank the forehead with thoſe which are denominated *open:* it is the reflex of the ſerene ſky. It is not furrowed by wrinkles, and is incapable of being ſo. What it does not catch at the firſt moment, it will never be able to comprehend by dint of meditation: it rejects with deteſtation even the ſlighteſt degree of confuſion; and the eye, in its turn, rejects every idea that is vague or obſcure. This character, in general, reſtricts itſelf invariably to principles of order, juſtice, and truth. I am perſuaded that this man might have raiſed himſelf to the firſt rank among artiſts; his capacity, his accuracy, his elegance and taſte, would have enſured him the moſt brilliant ſucceſs: he poſſeſſes exactly that degree of genius which is requiſite for finiſhed execution, and for perſuing and completing an extenſive work. I ſee in him a reaſon ſo ſound, and imagination ſo happy, ſo much ſerenity of mind, a vigor ſo manly, ſo much fire, patience, and preciſion, ſo much delicacy and energy of feeling, that if I were called upon to give a receipt for a character perfectly noble and juſt, zealous in the cauſe of goodneſs, and ever active in promoting it, I would preſcribe the ingredients of which this one is compounded, the ſame quantities, and the ſame mixture.

Thoſe who knew the original, aſſuredly will not accuſe me of having flattered him; and, far from reproaching me with having ſaid too much, will be ready to demand why I have been ſo ſparing in his commendation.

Of the Eyebrows.

The eyebrows alone often become the poſitive expreſſion of the character of a man: witneſs the portraits of Taſſo, Leon Batiſte, Alberti, Boileau, Turenne, Le Fevre, Apelles, Ochſenſtirn, Clarke, Newton, &c.

Eyebrows gently arched accord with the modeſty and ſimplicity of a virgin.

When placed in a ſtrait line and horizontally, half curbed, force of mind is found united with a frank benevolence.

Rough and irregular eyebrows, are always the ſign of ungovernable vivacity; but this ſame confuſion announces reſtrained paſſion, if the hair is of fine and flexible contexture.

When they are thick and compact, with the laſhes likewiſe ſo, and, to uſe the expreſſion, drawn into a line, they decidedly promiſe a ſolid judgment, a profound ſagacity, and a clear and sedate underſtanding.

Eyebrows which join each other, were conſidered among the Arabians as a trait of beauty, while the ancient phyſionomiſts attached to them the idea of a ſullen character. I can neither adopt the one nor the other of theſe two opinions; the firſt appears to me falſe, the ſecond exaggerated; for I have often found theſe ſorts of eyebrows in phyſionomies the moſt pleaſing and amiable. It is, notwithſtanding, true, that they bring into the face the appearance of a certain portion of trouble in the mind or heart.

Winckleman ſays, that depreſſed eyebrows give to the head of Antinous a tint of harſhneſs and melancholy.

I have never ſeen a profound thinker, nor even a firm and judicious man, with ſlender eyebrows, placed very high, and dividing the forehead into two equal parts.

Slender eyebrows are an infallible mark of phlegm and weakneſs. It is not hence to be inferred, that a choleric and very energetic man may not have ſlender eyebrows; but their ſmallneſs always diminiſhes the force and vivacity of character.

Angulous

Angulous and tranſverſe, they denote an active and prolific mind. The more they approach to the eyes, the more the character is ſerious, profound, and ſolid. This loſes its force, its firmneſs, and boldneſs, in proportion as the eyebrows are raiſed.

A great diſtance of one from the other, announces a facility of conception, a ſoul calm and tranquil.

White eyebrows beſpeak natural imbecility.

Dark-brown are the emblems of ſtrength.

The movement of the eyebrows has infinite expreſſion; it ſerves principally to mark the ignoble paſſions, pride, anger, diſdain. A ſupercilious man is a contemptible being.

SUPPLEMENT.

Mr. DE BUFFON.

'After the eyes, the parts of the face which moſt contribute 'to mark the phyſionomy, are the eyebrows; as they are of a 'nature different from the other parts, they are more apparent 'by this contraſt, and ſtrike more than any other trait; the eye-'brows are a ſhading in the picture, heightening the colour and 'the form. The eye-laſhes alſo have their effect; when they are 'long and cloſe-planted the eyes appear more beautiful, and the 'aſpect more temperate. Only mankind and the monkey have 'laſhes on both eyelids; all other animals have them not on 'the under one; and even in man the under is much more 'ſlenderly furniſhed than the upper eyelid; they ſometimes be-'come ſo long in old age, that people are obliged to cut them. 'The eyebrows have but two movements, and theſe depend up-'on the muſcles of the forehead, by one of which they are

'raiſed

'raised, and by the other drawn down in approximating each 'other.'

Le Brun.

Treatise on the character of the Passions.

'There are two movements in the eyebrows, which express 'all the operations of the passions. These two movements have 'a perfect relation to two appetites in the sensitive part of the 'soul; the *concupiscible* appetite, and the *iracible* appetite. 'That which raises them towards the brain, expresses all the 'fiercer and more cruel passions.

'There are two ways in which the eyebrow is elevated, one 'where it is raised in the middle, and this elevation expresses 'agreeable emotions. When the eyebrow rises in the middle, 'the sides of the mouth are raised: in sorrow the middle of the 'mouth rises.

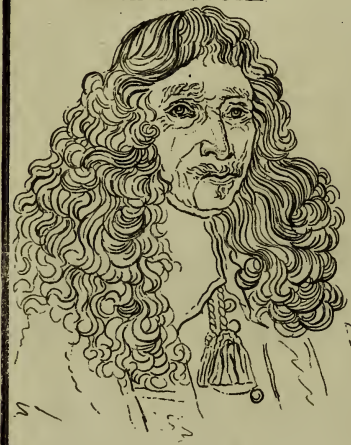
'When the eyebrow falls in the middle, this movement marks 'a corporeal affliction, the sides of the mouth being at the same 'time depressed.

'In laughter all the parts follow them; for the eyebrows 'sinking towards the middle of the forehead, occasion the nose, 'the mouth, and the eyes to follow the same movement."

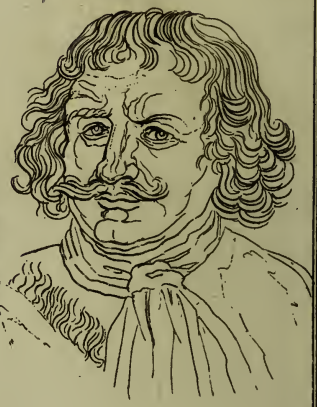
ADDITION A.

If we endeavour to judge of whole nations by one or by another distinct part of the countenance, the English will obtain the preference with respect to the eyebrows. Among them this trait always characterises the thinker; and I shall risk nothing in

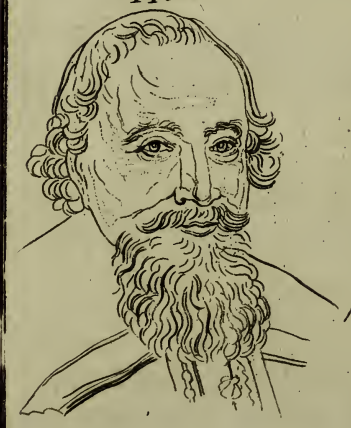
Diemerbroeck



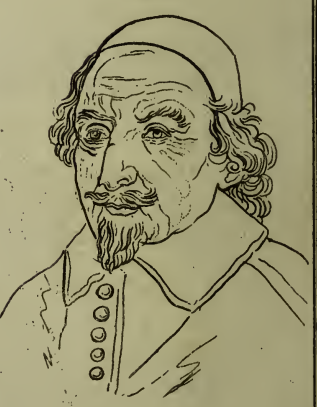
Hyde



Oppyck



Rivet



in doubting, whether the fertile genius of the French does not ordinarily manifeſt itſelf by the form of the noſe. Run over a certain number of Engliſh portraits, and you will be convinced of the juſtneſs of my remark.

If I ſaw in this portrait of Clarke, only the eyebrows—and they are indifferently enough deſigned—I ſhould not, for an inſtant, doubt of the majeſtic conformation of the forehead and the noſe, which muſt neceſſarily be imagined. I will ſay further, that if I do not here diſcern the higheſt degree of penetration, combined with an equal portion of practical ſenſe, I muſt deſpair of ever finding it. A phyſiognomy adorned with ſuch eyebrows, would inſpire me, at the diſtance of a hundred paces, with the moſt profound veneration: I ſhould reſpectfully preſent myſelf before him, endeavouring to conceal all my weakneſſes, without too much flattering myſelf, that they would not be perceived, and I ſhould be careful not to aſſume borrowed virtues, perſuaded that my oſtentation could not eſcape ſo penetrating an obſerver, capable, as he muſt be, to diſtinguiſh my good qualities, though diſguiſed under the thickeſt veil.

Addition B.

Diemerbroek, Hides, Oppyck, and Rivet.

I aſſign the preference to Diemerbroek, on account of the hair. The amiable ſagacity of his character pleaſingly appears in every part of the eyebrow, in every hair of the head. In admiral Hides, the drawing, the form, and maſs of the eyebrows moſt expreſſively indicate a determined mind, active and vigorous, which leaves no time for his projects to cool. Who would preſume to ſport at ſuch a phyſiognomy, at this penetrating look, at thoſe eyebrows? Could a timid and irreſolute character bear the preſence of ſuch a man?

There is much more coolneſs and reflection, leſs activity, of boldneſs

boldneſs, and moroſeneſs, in the eyebrows of Oppyck. We there acknowledge true candour, uninfluenced by the paſſions.

With eyebrows like thoſe, Rivet is above minute examination; we dread to decide upon uncommon impreſſions, but adhere more ſtrongly to thoſe already received. The eye, the forehead, the noſe, the mouth, correſponded in furniſhing the ſame indications.

1. To this I would aſſign the character of temperate ſagacity, founded upon experience.

2. That energetic courage which is eſſential to heroes.

3. A ſound and upright mind.

4. A manly prudence, ſearching after knowledge.

Theſe four kinds of eyebrows are ſeldom found among women. If the fair ſex differed from ours only in this ſingle trait, the diſtinction would ſtill be ſufficiently eſtabliſhed.

Of the Noſe.

The ancients were right in calling the noſe *honeſtamentum faciei*. I believe I have before ſaid, that I look upon this part as the baſis of the forehead. Such as underſtand a little of the theory of gothic architecture, will eaſily comprehend my compariſon. The noſe is appointed to ſuſtain the arch of the forehead, which but for ſuch friendly ſupport, would preſs the cheeks and the mouth downwards.

A fine noſe never aſſociates with a deformed face. A diſagreeable face may have fine eyes, but a regular noſe neceſſarily infers a happy analogy of the other features. Thus we may perceive

perceive a thousand fine eyes for one single nose perfectly well-formed; and where one so formed is found, it always implies a character of distinguished excellence. *Non cuique datum est habere nasum.* Here follows what, according to my opinion, is necessary for the conformation of a nose perfectly beautiful.

a. Its length ought to be equal to that of the forehead.

b. It must have a gentle falling-in near the root.

c. Viewed in the front, the ridge, *(spina, dorsum nasi)*, must be large with the two sides nearly parallel: but the breadth must be a little increased near the middle.

d. The extremity or tip of the nose (*orbiculus*) must not be too sharply pointed nor too obtuse: the lower contour must be formed with precision and with connection, neither too pointed nor too large.

e. In front the sides of the nose *(pinnæ)* must distinctly present themselves, so that the nostrils agreeably fore-shorten at the bottom.

f. In the profile, the base of the nose must be only one third of its length.

g. The nostrils must draw more or less towards a point, and become rounded as they recede.

h. The sides of the nose, or of the ridge of the nose, must be formed arch-wise.

i. The upper part must nearly unite with the arch of the eye-bone, and its dimension on the side of the eye must be at least half an inch.

A nose comprehending all these perfections, expresses all that can be expressed. There are, however, many persons, of the greatest

greateſt merit who have badly formed noſes; but we muſt diſtinguiſh between the different kinds of merit for which they are remarkable. Thus, for example, I have ſeen men very well-bred, generous, and judicious, with ſmall noſes oblique in profile, although in other reſpects happily organiſed: they poſſeſſed eſtimable qualities, but theſe were confined to a gentleneſs of temper, forbearance, attention and docility, diſpoſing them to receive and reliſh ſenſations of delicacy. Noſes arched from the upper part of the root belong to elevated characters, who are called upon to command, to accompliſh great things, firm in their projects, and ardent in the purſuit of them. Perpendicular noſes—that is to ſay, ſuch as approach towards that form, for I always hold it as a leading principle, that in all her productions, nature abhors lines entirely ſtrait—this ſort of noſes, I ſay, may be looked upon as the key-ſtone between the two others: they ſuppoſe a ſoul that knows how to act and to ſuffer tranquilly and with energy.

Socrates, Boerhaave, and Laireſſe, had very ill formed noſes, and yet they were nevertheleſs very great men, but the fund of their character was that of a gentle and patient diſpoſition.

A noſe with a large ridge, whether it may be ſtrait or curved, always announces ſuperior faculties. In this I have never been miſtaken; but this form is very rare. You may examine ten thouſand natural faces, and a thouſand portraits of celebrated men, without finding a ſingle one of this deſcription: this trait, however, appears, more or leſs, in the portraits of Fauſte Socin, Swift, Ceſar Borgia, Clepzeker, Anthony Pagi, John Charles d'Enkenberg, (a perſon famous for his bodily ſtrength) Paul Sarpi, Peter de Medicis, Francois Carrache, Caſſini, Lucas of Leyden, Titian.

Without this large ridge, and a very narrow root, the noſe often indicates an extraordinary energy—but this is almoſt always ſo momentary and evaneſcent, that its appearance and departure are equally imperceptible.

The

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The Tartars have generally broad and hollowed noſes; the African negroes flat; the Jews, for the moſt part, aquiline; the Engliſh, cartiliginious, and ſeldom pointed. If we may judge from paintings and portraits, fine noſes are not common among the Dutch. In the natives of Italy, on the contrary, this trait is diſtinctive and of the greateſt expreſſion. Upon the whole, and I have ſaid it before, the noſe is abſolutely characteriſtic of the celebrated men of France; of which the galleries of Perrault and Morin afford ſufficient proofs.

A ſmall noſtril is an infallible ſign of a timid mind, incapable of undertaking the moſt inconſiderable enterprize.

When the ſides of the noſe are very flexible, and very quickly excited to motion, they ſhew a great delicacy of ſentiment, which may eaſily degenerate into ſenſuality and voluptuouſneſs.

Addition A.

1. The noſe and the eye anounce a man of upright intentions, a ſound mind, and a vigourous temperament.

2. This ſomewhat favourably prepoſſeſſes by its form, but ſtill it is but the caricature of the noſe of an injudicious perſon. Its bridge is too much lengthened, and to abruptly detached from the root.

3. This has more meaning. To have given it greater expreſſion the extremity ſhould have been deſigned with more boldneſs.

Theſe two noſes 4. and 5. border upon folly, particularly 5. When the concave from the root of the noſe is ſo much lengthened that the noſe becomes too ſuddenly and diſagreeably prominent, and in diſproportion with the extremity, I always expect ſome confuſion in the mind. With regard to 5. it is unneceſſary to mention that ſharp and ſcornful air, which diſfigures the

the eye, the chin and the mouth: you will alſo obſerve in all theſe parts that inſupportable void commonly belonging to preſumptuous people.

Addition B.

Eight Noses.

Theſe contours appear to be drawn after nature: they have all an air of truth, and are all above the common—but nevertheleſs, they admit of diſtinctions.

1. I am not convinced, whether this is the noſe of a man ſedate, judicious and experienced, who, notwithſtanding, has not attained to a decided ſuperiority.

2. Is much inferior to the former; it is leſs expreſſive, but circumſpect, timid, ſcrupulous, and minute.

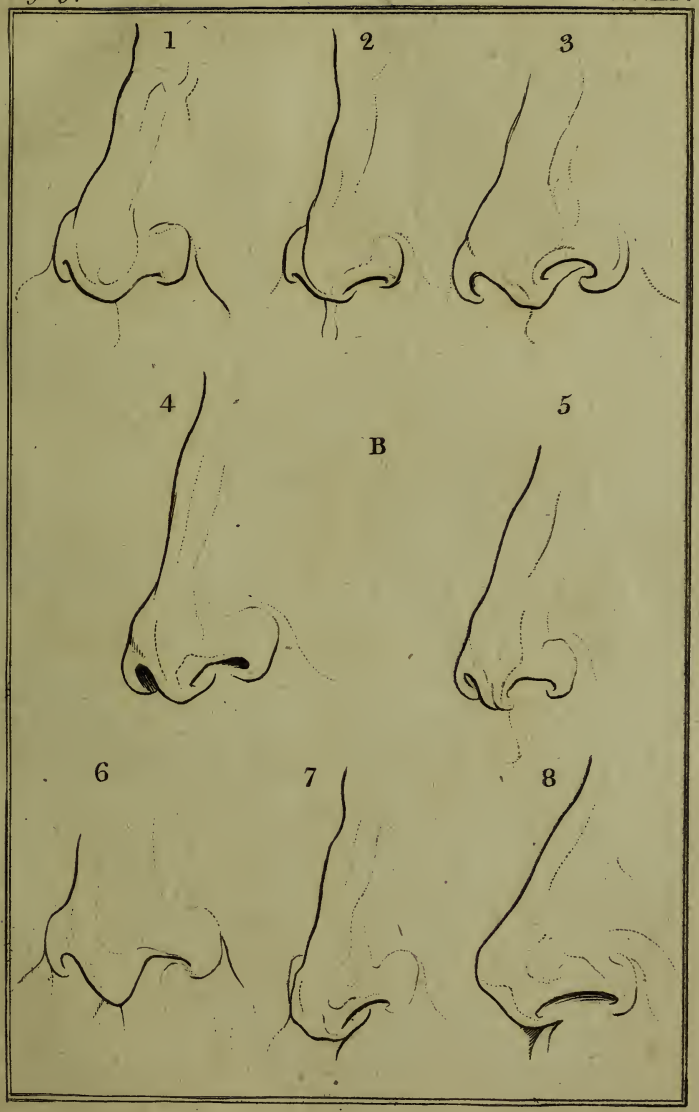
3. Is oppoſed to 2, energetic, bold, and determined, at the ſame time ſufficiently conſiderate to weigh in the balance of reaſon the probable ſucceſs of his enterprizes.

4. If I allow him not a ſhare of underſtanding, ſtill I believe him more judicious than 3, though he is not ſo decided a character.

5. This noſe appears to belong to the ſame family with 4, but is more juvenile, and perhaps that of a ſon, or a younger brother.

6. This ſketch of a noſe is in ſo ſingular a ſtile, that I am unable to form a preciſe judgment of, or even to account by conjecture, for the cauſe of its deviation. At the worſt, I would infer an original turn of mind and good nature, rather than ſplended talents, or a malignant diſpoſition. The end being brought down too low, gives it the appearance of a carricature.

7. Belongs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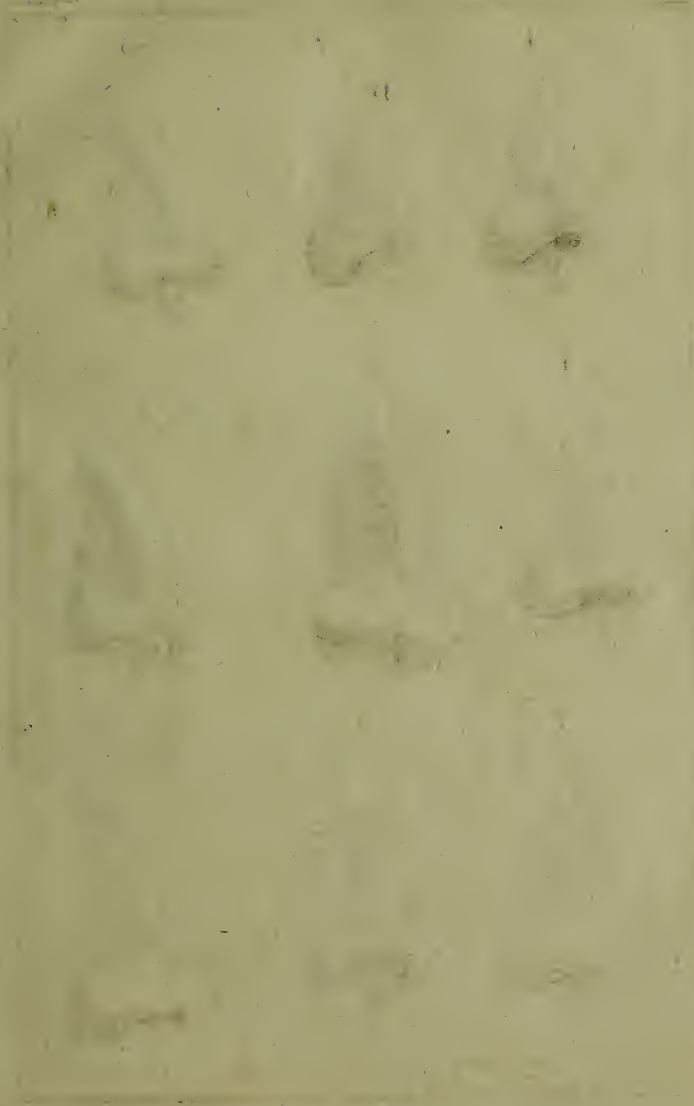

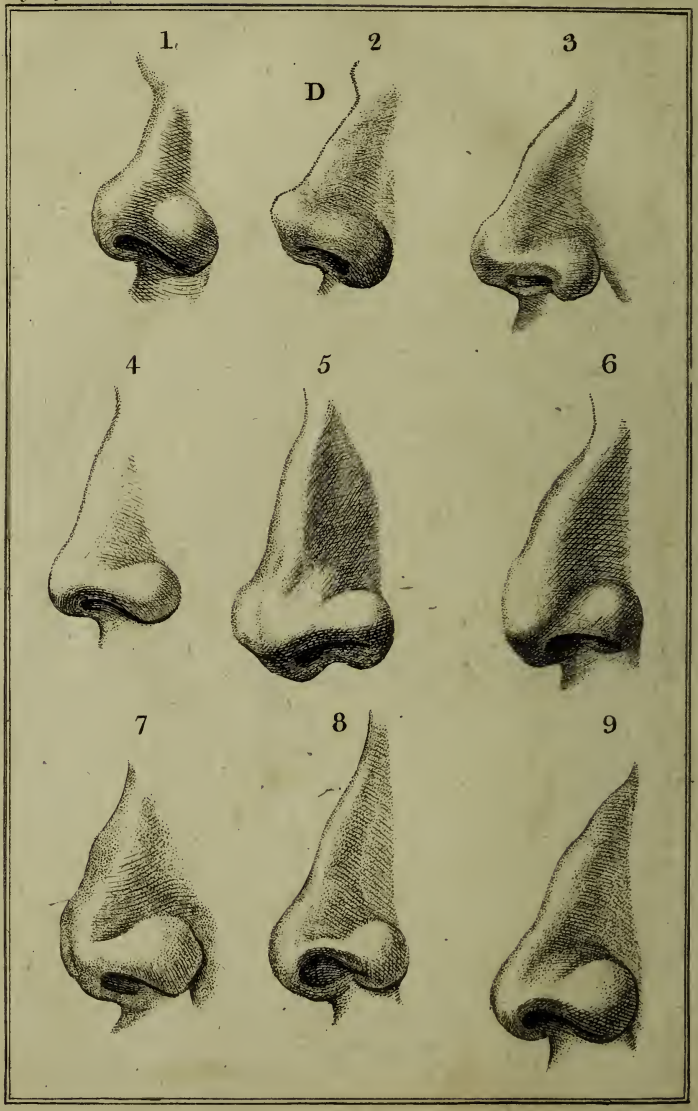
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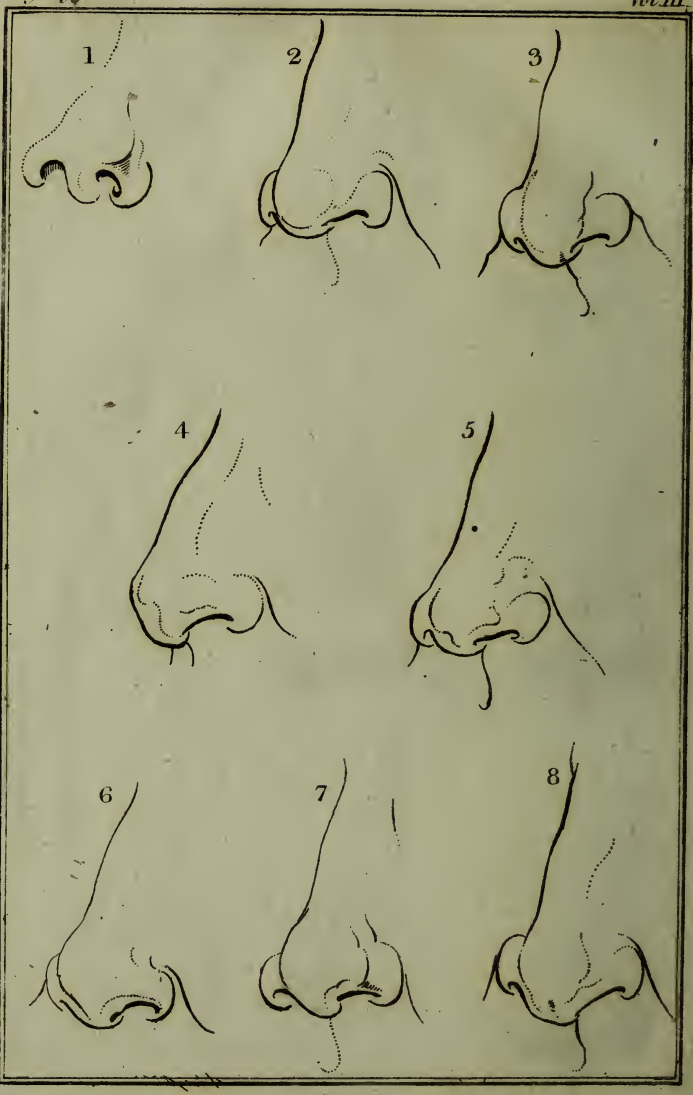
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7. Belongs to a man converſant in the practical affairs of life, more ſenſible and preciſe than 1, more enterpriſing than 2, more ſubtle than 4 and 5.

8. Is the moſt remarkable and manly of the whole. It is the noſe of a miniſter of ſtate, or a prince.

Addition C.

Eight Noses.

Amongſt the noſes of this plate, there is not one very remarkable. However, were I to decide, I ſhould ſay 4 would captivate by its originality, and 8 by its expreſſion of judgment.

1. Appears ſenſual and voluptuous, but fundamentally good. 2. Exceſſively phlegmatic, circumſpect and loyal. 3. Has the ſame character, only with a little more ſhrewdneſs. 4. Inclines to voluptuouſneſs; but this propenſity does not hinder him from being judicious and generous. But few things are wanting to make him a man of a ſuperior character. 5. Has ſo great an analogy to 2, that they may be eaſily confounded. They are apparently of the ſame family. 6. Has more dignity than 2 and 8. 7. Has perhaps more diſcernment than the preceding: but this is leſs from reaſon than from inſtinct. 8. Is above all the others, as much for ſolidity of judgment as delicacy of mind.

Addition D.

Nine Noses Shaded, in profile.

None of theſe entirely indicate a ſound and upright mind. At moſt, we may except 4 and 5, and ſtill they are ſubjects for criticiſm.

4. Has goodneſs and civility, but, to ſpeak with more preciſion, it is a little too much ſhortened, the ſide of the extremity is too much rounded, and too ſlightly ſhaded—a defect which I have before imputed to each number in this plate. 5. Is diſtinguiſhed above the others by the ſtrength of its character, which imports much penetration and ſagacity, a determined mind and maſculine vigour.

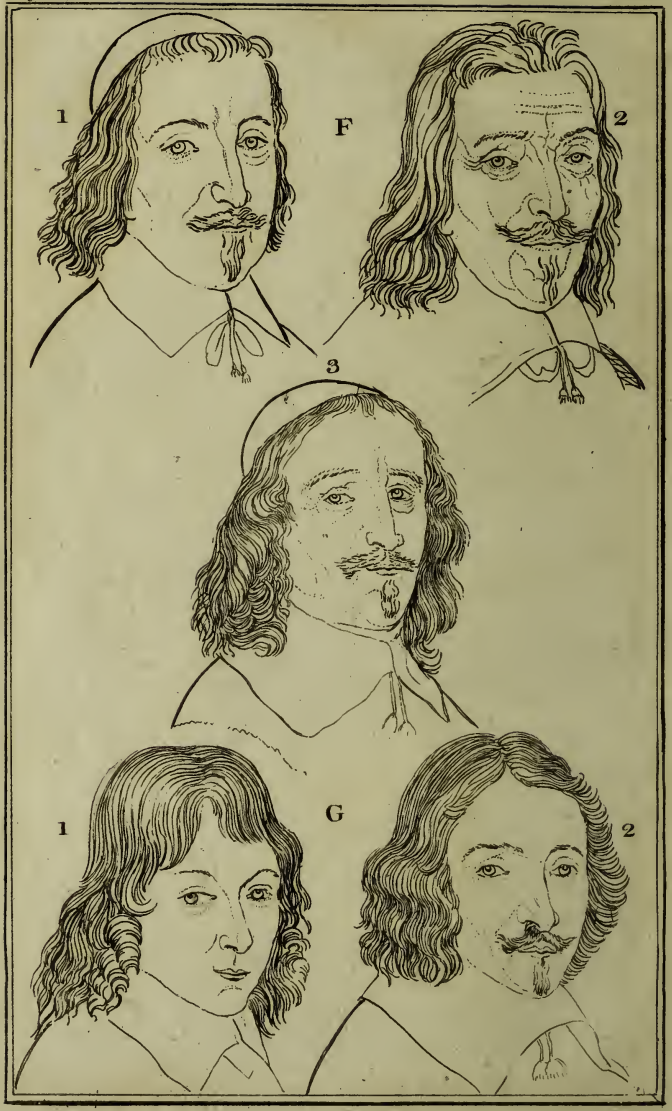
1. Is deſtitute of every ſentiment of delicacy. I do not believe him without malice. 2. Is the caricature of a noſe which ſuppoſes good ſenſe, and nothing more. 3. Naturally timid, and only eſtimable for the love of order and neatneſs. 6. The ſame as the preceding, beſides which I diſcover a tint of voluptuouſneſs. 7. Is abandoned to brutal rudeneſs. 8. The expreſſion of this is ſomewhat modified by a fund of good nature. 9. This wants truth: the upper contour, and that of the lower extremity are abſolutely wanting.

In all theſe profiles the noſtrils are altogether unpardonable. I doubt whether the deſigner worked after nature.

Addition E.

1. Philippus Audax.

If the form of this face is not expreſſive, we muſt deſpair of ever finding one that is ſo. Such a noſe inſpires the ſentiment of his energy; and we feel this ſentiment ſomewhat as a man in good health, enjoys that health without paying attention to it. Proportion obſerved, the chin might have been more emboldened, and the eye does not ſufficiently characteriſe the courage of a hero who has merited the ſurname of *Bold*; but the mouth moſt excellently deſcribes a meditative ſagacity, an unembarraſſed attention, and the compoſure of a manly energy. 2. This is not a common phyſiognomy, but the forehead has not all that is neceſſary to mark a great man. I am greatly pleaſed with the eye-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eyebrows and the nose. One cannot but discover in them firmness, courtesy, a sound and clear judgment, and an infinite sagacity. The eye is full of sweetness and beneficence; the mouth is the organ of reason. The energy of the chin is a little in contrast with the delicacy of the look.

I also much admire noses like this you see in profile of Ammerbach. What sentiment, what probity, what solidity and force! This man is too sure of his object not to make his opinions be adopted by all the world, while he is himself very difficult to be persuaded.

Addition F.

Three French Heads, after Morin.

These heads, from the collection of the illustrious men of France, by Morin, are particularly distinguished by the nose: but this principal trait must have lost much of its spirit and original elegance in a transition to this fifth or perhaps tenth copy; above all, the nostrils are visibly mutilated.

1. Denotes most sense. 2. Most circumspection. 3. Exceeds the other two, by an uncommon enlargement of mind: and yet in this the drawing is the most defective.

Let us examine, by the way, the other parts of the face, this Lecture being equally dedicated to that purpose.

1. Every trait, every detail, not excepting the hair, bears the stamp of wisdom and sweetness; all there is homogeneal, every thing tends to form the most harmonious combination. The mouth, in particular, solicits your confidence; it breathes the love of peace, good order, and unsuspected candour. The chin is not in a great style, but it has nothing of harshness, and, far from disgusting and fatiguing you, it discovers a little timidity.

2. Is much more complicated, more cunning, more intriguing; and it is preciſely that complication, and that diverſity in the traits, which remove it ſo prodigiouſly from the noble ſimplicity of 1, and the decided ſuperiority of 3. 3. If I am not miſtaken, this is a repreſentation of Mercier, the architect. From this copy, figure to yourſelf the portrait of the original from which it was engraved, and then carry your imagination up to the model itſelf, and withold your admiration, if you can. You may cenſure the mouth, or rather this copy of the mouth, as expreſſing ſomewhat of pride and pretenſion: but, if ever a phyſiognomy was authoriſed to demand its rights, it is this: it aſpires at pre eminence even while in the chains of ſlavery. That eye ſurmounted with ſuch an eyebrow, inſtantaneouſly perceives what 2 can only diſcover through the medium of minute and laborious inveſtigation.

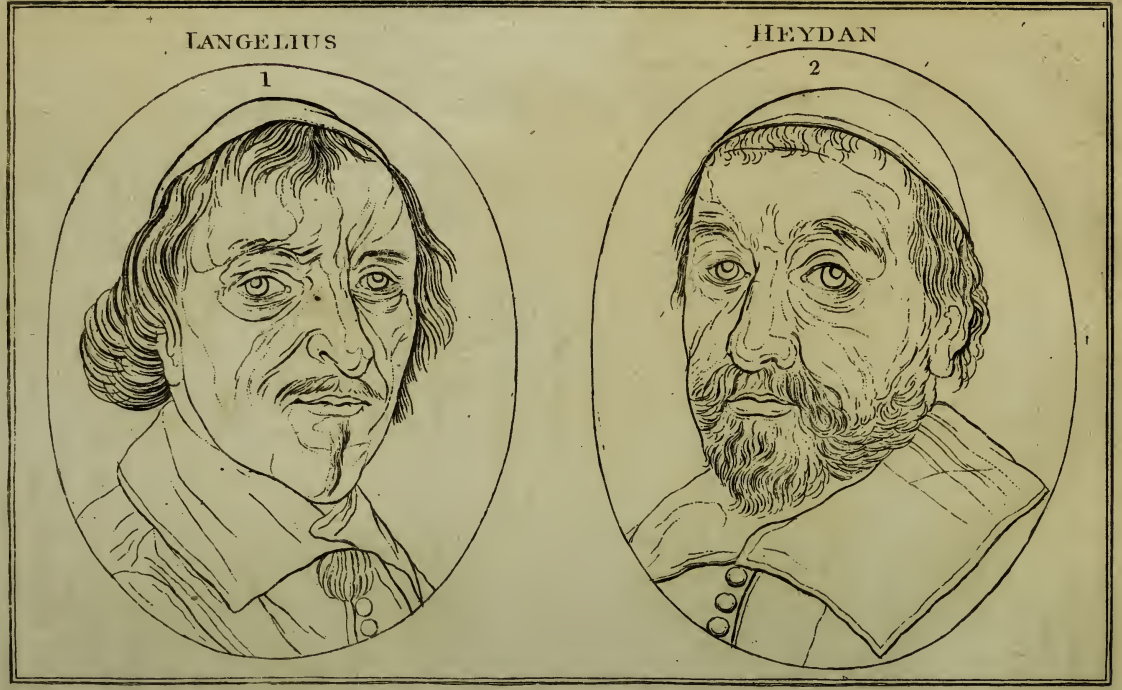
Addition G.

Two Heads, with Hair.

Perhaps there would be nothing ſtriking in theſe two countenances, if they did not derive value from the hair; they are beſides deſigned with the timidity of a learner.

1. Without the diſtinctive trait already noted, this would have been ſcarcely any thing more than a common face; we ſhould find but little expreſſion, or perhaps an infantine air. I ſhall not enquire whether the fault reſts with the painter, or only with the engraver, who appears to have been ſparing of his labour in every part. Notwithſtanding all his remiſſneſs, he has, however, preſerved a character of ſuperiority in the noſe, which ſaves the reſt of the phyſiognomy, which removes it out of the ordinary claſs, and which advantageouſly reflects upon the eye, upon the mouth, and upon that covered forehead. The whole taken together perhaps ſays more than we deſire, or, to ſpeak more clearly, it does not inſpire us with a full confidence, but

ſtill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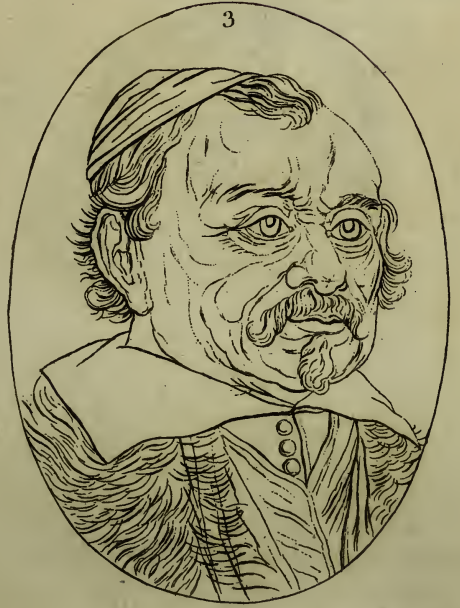

CAESTER

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ſtill challenges our admiration. 2. The ſame ſpirit animates this figure, but the noſe ſtill more dignifies, ſtrengthens, and conſolidates the faculties which the other traits announce; at leaſt it is ſo in this copy. Beſides a fund of tranquillity and gentleneſs, a judicious circumſpection, and a ſenſibility, which, if we are to believe the mouth, although it is ſomething in the ſtile of the manneriſt, may eaſily degenerate into effeminacy and weakneſs, you here ſee the man—the man wiſe, active, always ſure of his object, though he does not ſeek to render himſelf conſpicuous, though he confines himſelf within the bounds of modeſty, and though he preſcribes to himſelf a certain portion of reſerve.

Addition H.

Langelius, Haydan, Heinsius, *and* Caester.

If your ſentiments were to be aſked on theſe four faces, it is probable you would anſwer, that neither of them yields you entire ſatisfaction, that in this ſketch at leaſt they have each ſomething of harſhneſs. But if an option were neceſſary, you would declare, I am ſure, in favour of Haydan, and you would find in him, in deſpite of all his coarſeneſs, a fund of candour and good ſenſe. The noſe is ſufficient to convince us of this; it reconciles us to the other features, and gives them additional value. You muſt be ſtruck with the harmony of his right eye, the look of which aſſuredly diſcovers neither weakneſs nor indifference, with the eyebrow, full of vigour and ſenſe, and with that mouth ſo expreſſive of ſincerity and diſcretion. 2. This may be more original, more pictureſque, owing to the contour of the extremity of the noſe; but upon examining it more attentively, you will there ſeek in vain for the ſoftneſs, compoſure, ſolidity, and cordiality, which diſtinguiſh the former. Neither does the chin admit ſuch concentrated energy. 3. In all theſe heads no account is to be made of the air of the face, which it is almoſt impoſſible to retrace with preciſion in a ſimple contour. With this modification, do you not feel, as I do, that not only this forehead, not

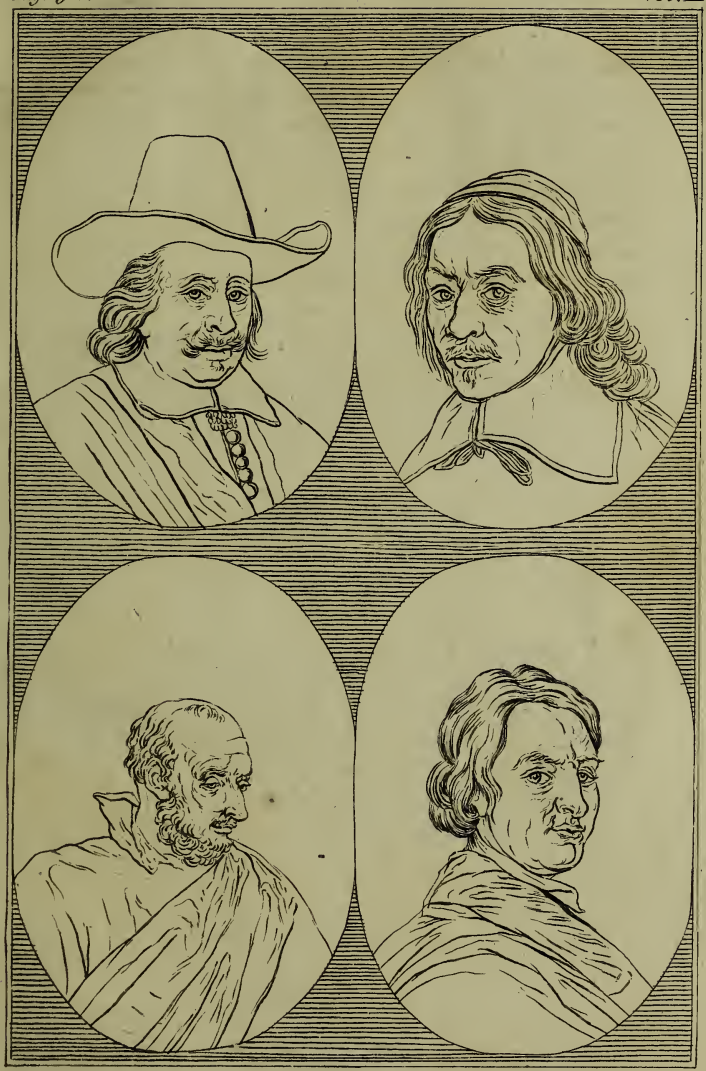
only the eye, not only the folds of the cheeks, but ſtill more particularly the contour of the noſe, anounce a vivacity of imagination, a profound thinker, firm in his ſyſtem, active and vigilant, accurate in the formation of his own ideas, and expert in developing thoſe of other men—in a word, a man of talents, a maſculine and nervous character. 4. Subſtitute in the of place of this, the original portrait, the attitude of which is very happily choſen. (This is not to be recomended to a ſuperficial obſerver, and ſtill leſs that he ſhould conſider it in the detail: here the painter was inſpired by his model, and thence occurs that air of the head ſo proper and ſo expreſſive). Would you not dwell with pleaſure before the painting itſelf? Viewed in front, would the eye alone, or would the play of the mouth moſt attach you to this phyſionomy? Or rather, would you not expect a rich ſtore of ſenſe and reaſon only from the form of the noſe, although that part is badly deſigned and degraded fron the character of grandeur and ſuperiority which it ought to bear.

Addition I.

Of the Noſe.

Spiegel *and* Clauberg.

Would you preſume to call that man judicious, who ſhould attribute to theſe two perſonages the ſame intellectual and moral character? Smile, if this amuſes you, but it is not the leſs true, that in the annexed plate, it is the noſe only that diſtinguiſhes the learned profeſſor from the mere man of the world. Produce the two figures to people who have never heard of the name either of Spiegel or Clauberg, and though poſſeſſed of but a moderate ſhare of diſcernment, they will, without heſitation, ſay, that if one of the two is a man of erudition, it muſt neceſſarily be 2. No perſon will diſpute his ſkill in the ſciences, application,



tion, ſolidity, facility in his purſuits, and the art of managing his ſubject to advantage.

At the ſame time to 1, they will allow taſte, eloquence, prudence, a knowledge of the world, a talent for buſineſs, and a lively imagination, rather calculated to reliſh the beautiful, than to ſearch into the depths of literature. If your opinion were to be aſked reſpecting the form of the noſe, in examining the engraved profile, could you fail to obſerve there a reſtleſs activity, ardour and courage? But do you alſo obſerve in him the coolneſs of reflection and wiſe perſeverance, which are neceſſary for conducting an enterpriſe to its end, a gentle and peaceable temper, ſentiments of tenderneſs, and the gift of inſinuation? This I much doubt, and think at moſt you will ſuffer him to paſs for a brave and loyal man, and a head original and illuſtrious.

Addition K.

Paul Veronese.

Here is a phyſionomy altogether Italian, exhibiting a productive genius, and the fertility and ardour of an artiſt captivated with his profeſſion. It is all eye, all ear, all ſenſe. Here we recognize the attentive obſerver, who knows how to chuſe with diſcernment. This is indicated in every part of the face; and the noſe in particular ſerves as a diſtinctive ſign of fertility of imagination, maturity of underſtanding, and delicacy of taſte and ſentiment.

Addition L.

Dryden.

This head appears to me leſs productive than the other, bu it has much more ſolidity. If it is leſs rich in funds, if it is leſs

an object of *choice*, it has the advantage in point of energy. By the whole of the phyſionomy, and principally by the noſe, is announced a man of reſolution and genius, whoſe ſoul is impaſſioned and of acute ſenſibility. Compared with the preceding, this character is leſs reſerved in his pleaſantries, leſs ſevere in his ideas, but more bold in his reſolutions, which he will purſue to their end with determined perſeverance.

Addition M.

Eraſmus is always repreſented with a cap upon his head. Did he apprehend that his forehead was not open, noble, or confident enough to be expoſed to the face of day? Did he conceal it from modeſty? Or had he not phyſionomical tact enough to know, that this part is eſſential in a portrait? Upon the whole, whether he wore a cap from habit, for reaſons of health, or becauſe his friend Holbein prefered painting him in that familiar poſition, I cannot determine. Of this, however, I am confident, that his phyſionomy is one of the moſt intereſting, the moſt ſpeaking, and moſt diſtinctive that I know. It would appear with equal advantage in either of the chapters of this Lecture; but I have aſſigned it a place here, becauſe it is moſt peculiarly characteriſed by the noſe.

We ſhall now produce and comment upon ſome of the beſt portraits of Eraſmus. Moſt of thoſe we are in poſſeſſion of are engraved after the originals, or after the copies of Holbein. However they may differ in ſome reſpects, they all correſpond in ſhewing a man ingenious, intelligent, ſprightly, and unaffected, of extenſive knowledge, abounding in talents and wit; the man of ſtudy who is at his eaſe only in his cloſet, and who, when out of that, is no longer in his proper place; the writer capable of doing with his pen whatever he pleaſes. It will be ſaid, that thoſe lips are always ready for the eſcape of ſome ſatyrical ſally; we here ſee the penetrating ſmile of an intelligent obſerver, who inſtantly

inſtantly ſiezes objects of ridicule imperceptible to people of leſs acute diſcrimination.

Addition N.

The tranſition from the noſe to the forehead is incorrectly drawn, nor is the noſe itſelf ſufficiently expreſſive of delicacy; and yet this ſimple ſketch viſibly retraces all the qualities we have particulariſed.

Addition O.

Where are ingenuity, truth, circumſpection, and delicacy to be found, if not in this original phyſiognomy? Where will you find a more perfect harmony of all the conſtituent traits? The deſigner has expreſſed them with wonderful addreſs: he himſelf certainly ſmiled, when ſo well expreſſing the malignant ſmile of his model. We ſee that he has ſcrupulouſly applied himſelf to preſerve all thoſe inflections, all thoſe minute details which give the moſt impreſſive ſignification in a face like this. Not a ſingle trait drawn at random, diſagreeably encroaching upon, or diminiſhing the effect of the reſt.

We diſcover in the look, the calmneſs of an intelligent and profound obſerver, eager in the purſuit of knowledge, and always meditating. That half-cloſed, bent-down eye, its glance, the ſmallneſs of its globe—that ſhortened noſe—will always be the eye and the noſe of a man able in concerting his plans, or, at leaſt, of a ſtudious man, who thinks with acuteneſs and feels with delicacy. A noſe ſo formed, neceſſarily imports a turn of mind, diſtinguiſhable amongſt ten thouſand by its vivacity.

What truth in the mouth ſo ſweetly cloſed! It is impoſſible there to overlook application and enlargement of mind, the love of

of order, elegance of diction, and ſallies of vivacity? This part is more *youthful*, deſigned with leſs accuracy, and leſs expreſſive of wiſdom than N: nor is the noſe either correctly drawn or neatly finiſhed. We obſerve anew in O, the large unflattened chin, not too fleſhy, but happily diverſified. Upon the whole, take notice of the different inflections of the contour, from the eye-bone to the bottom of the face, and you will every where trace the ſage, familiariſed with the ſilence of night, who ridicules the follies of world, and ſeeks his own happineſs in the recreations of philoſophy.

ADDITION P.

ERASMUS *after* HOLBEIN.

Here we confeſs the portrait of Eraſmus, painted after Holbein, that admirable piece, pregnant with ſoul and life, which is in the library of Baſle, and to rival the excellency of which no engraving can poſſibly aſpire. However great its ſuperiority to the print, the picture diſcovers, in many reſpects, the painter's inability to produce an adequate repreſentation of his model. But no matter: it is only the man of genius who can comprehend the ſublime, elevate himſelf to the grandeur of his ſubject, and aſpire to become a maſter of it—and when in each trait of the work the artiſt has exerted his ſkill, and afforded proofs of his *willingneſs* to ſucceed, it is not his fault, if, at laſt, he is obliged to exclaim, *The taſk is too hard.*

In this copy the noſe is the moſt conſpicuous part, although the end of it is not drawn with ſufficient delicacy, and the noſtril is wanting in neatneſs and truth. I ſhould be tempted to call it a *ferret-noſe*, and to aſſociate with it a character reflective by conſtitution, and circumſpect from delicacy, with an exceſs of diffidence, rather than of preſumption.

The mouth is not to be mentioned without diffidence. The ſubtlety

ſubtlety of the mind by which it is animated, ſeems to exhale from the upper lip; a multitude of agreeable ideas concentre there, like colours in the ſun-beam. The chin ought to have been leſs rounded, and more angulous; the uniform evenneſs of the ſurface, injures the lower part of the face, even were we to adopt an earlier time of life for this portrait; that is to ſay, the period moſt correſponding with chins of this form.

I add the profile of a man, wife, honeſt, lively, judicious, profound and religious. The noſe, perhaps expreſſive of confidence, is a little too much curved—but what force and penetration in the look and in the whole phyſionomy.

Addition Q.

In judging of the form of the noſe from theſe four ſketches, I ſhall ſay; 1. Is above the common, full of candour and dignity. 2. Has a character of grandeur, approaching to the ſublime. 3. Is inferior to 1, but not abſolutely deſtitute of merit. 4. Joins to great talents much firmneſs and vivacity.

In the profile 5, the ſhrewdneſs and ſagacity of the noſe are in perfect harmony with the whole of the countenance, which, without having any thing of grandeur, denotes a man of experience, diſpoſed to beſtow benefits. Select theſe kind of people to preſide in the municipal government of a town or diſtrict, and you will have no cauſe to regret your choice. They love order, are prudent, gentle, and conſciencious; they ſeek their own happineſs in the affection and eſteem of their equals, and their actions are regulated in conformity with thoſe ſentiments.

Addition R.

This nearly conveys the idea of a noſe *above the human*, ſuch as correſponds with the majeſty of the holy virgin, in whom there

there is a characteriſtic aſſemblage of all the virtues, purity, meditation, piety, patience, hope, humility! But the lower part of the contour ought to have been more ſhaded: it is too unvaried to accord with the elegant curving of the eyebrow. It is alſo to be obſerved, that an expreſſion of voluptuouſneſs reſults from the too much rounding of the mouth as well as the chin, the form of which latter is very common.

CHAP. VI.

Of the Cheeks *and* Chin.

I. *Of the Cheeks.*

Properly ſpeaking, the Cheeks are not parts of the face. They are to be conſidered as the funds of the other parts, or rather as the ſenſative and vivified organs of the countenance. They conſtitute the ſentiment of phyſiognomy.

Fleſhy cheeks in general indicate a moiſture of temperament and ſenſual appetite; thin and contracted, a dryneſs of humours and diſcontent. Grief forms hollows in them—ignorance and ſtupidity imprint them with deep furrows.—Wiſdom, experience, and ingenuity of mind, lightly interſect them with gently undulating lines. The difference in the phyſical, moral, and intellectual character of man, depends upon the flatneſs or prominence of the muſcles, their depreſſure, their foldings, their appearance or imperceptibility, and on their undulations, or rather, on the undulations of thoſe ſmall wrinkles or lines which are determined by the ſpecific character of the muſcles.

Shew to an experienced and diſcriminating phyſiognomiſt, the ſimple contour of this ſection which extends from the ſide of the noſtril to the chin, ſhew him the muſcle in a ſtate of reſt, and when in motion; above all, ſhew it him at that moment when it

it is agitated by ſmiles or by weeping, by a ſentiment of happineſs or ſorrow, by pity or indignation—and this trait alone will ſupply a text for intereſting obſervations. This trait, when it is marked by light contours gently ſhaded, has infinite expreſſion; its diſplays the fineſt ſenſations of the ſoul, and attentively ſtudied it will ſuffice to inſpire the moſt profound veneration and the moſt tender affection. Our painters almoſt always neglect it, and their portraits very diſadvantageouſly repreſent it by an inſipid and frivolous air which we perceive in them.

Certain hollows, more or leſs triangular, which are ſometimes obſerved in the cheeks, are an infallible ſign of envy and jealouſy. A cheek naturally gracious, with a gentle elaſticity pleaſingly raiſing it towards the eyes, is the voucher of a heart beneficent, generous, and incapable of the ſmalleſt meanneſs. Place not too much reliance on a man who never ſmiles agreeably. The graciouſneſs of the ſmile may ſerve as a barometer, to aſcertain the goodneſs of the heart and the dignity of character.

II. Of the Chin.

Long experience has convinced me, that a projecting chin always announces ſomething of peremptorineſs, while a receding chin has always a contrary ſignification. The character of the energy or non-energy of the individual is often manifeſted by the chin only. A chin divided in the middle by a ſtrong line, ſeems indiſputably to indicate a man judicious, ſedate, and reſolute, at leaſt if this trait is not oppoſed by others that are contradictory. We ſhall proceed to confirm this aſſertion by examples.

A pointed chin is generally underſtood to be the ſign of cunning. Yet I have obſerved this form in perſons of the ſtricteſt integrity; with them cunning was but diſcerning kindneſs. A fleſhy, looſe, and double chin, is, for the moſt part, the mark and the effect of ſenſuality. Angular chins are ſeldom obſerved but in people ſenſible, firm, and benevolent. Flat chins ſuppoſe

a cold and dry temperament. Small ones charactiſe timidity. Round ones with the dimple may be looked upon as being the pledge of goodneſs.

I eſtabliſh three claſſes for the different forms of chins. In the firſt, I rank the chins that recede. In the ſecond, thoſe which in the profile are perpendicular with the lower lip. In the third, thoſe that project beyond the under-lip, or, in other words, pointed chins. The receding chin—which we may boldly call the feminine chin, ſince it is found in almoſt all perſons of the other ſex—always makes me ſuſpect ſome imbecility. Chins of the ſecond claſs inſpire me with confidence, provided they be not exaggeratedly prolonged, which form generally implies puſillanimity and avarice.

CHAP. VII.

Of the Mouth and the Lips.

The mouth is the repreſentative and expoſitor of the mind and the heart. It collects, and, in its ſtate of reſt, as well as by the infinite variety of its movements, diſplays a world of characters. It is eloquent even in its ſilence. This part of the body I hold in ſuch veneration, that I ſcarcely dare to make it the ſubject of inveſtigation. What an object of admiration! How ſublime a miracle amidſt all the miracles that compoſe our being. My mouth not only breathes the breath of life, and performs the functions which I have in common with the brute, but it alſo co-operates in the formation of language; it ſpeaks—it ſpeaks even when cloſed. Reader, expect no elucidation from me on the moſt active and the moſt expreſſive of all our organs: the taſk is beyond the extent of my powers.

How different is this part of the face from all others comprehended under that name! At once more ſimple and more complicated,

plicated, it can neither be detached nor fixed. Alas! did man but know and feel the dignity of the mouth, he would employ it in pouring forth divine ejaculations, and his words would ſactify his actions. Alas, why am I deprived of the power of utterance, and why do I tremble, when I attempt to deſcribe the wonders of this organ, which is the ſeat of wiſdom and of folly, of virtue, and of vice, of brutality and of delicacy of mind; the ſeat of love and of hatred, of ſincerity and of falſehood, of humility and of pride, of diſſimulation and of truth? Alas! Were I what I ought to be, my mouth ſhould be opened, Oh, my God, to ſing thy praiſes! Wonderful œconomy, aſtoniſhing myſtery, when wilt thou be explained! When will the pleaſure of the Almighty be manifeſted? I adore here, in this low eſtate, although I am not worthy to do it, but I ſhall be ſo one day, as much as man can render himſelf ſo, for he who created me has given me a mouth to proclaim my adoration of him. Why are we not able to ſearch into, and to know ourſelves? May not the obſervations which I am about to make upon the mouth of my brother, have application to myſelf? Will they not make me feel that my mouth alſo diſcovers the feelings of my heart and the ſentiments of my mind? Humanity, how art thou degraded? How great will be my extacy in the life eternal, when in the face of Jeſus Chriſt my eyes ſhall contemplate the mouth of the divinity; when I ſhall exclaim, I have a mouth like that which I adore, and I dare pronounce the name of him who has given it me! Oh, eternity, the hope of thee alone conſtitutes our happineſs!

I conjure our painters and all the artiſts who are occupied in the delineation of the form of man, I again exhort them to ſtudy the moſt precious of his organs in all its varieties, in all its harmony. Begin by forming ſome characteriſtic mouths upon plaſter, copy them, take them for models, and from them learn to form a judgment of the originals. Study the ſame mouth for whole days together, and ſedulouſly employ your attention upon many mouths in all the diverſities which they will be found to poſſeſs. After ſaying thus much, muſt I confeſs, that amongſt twenty

twenty workmen employed for six years under my own immediate inspection, to whom I was constantly giving instructions and directions, not one of them has succeeded, I do not say in feeling what could be felt, but only in seizing, and in representing what was palpable? After this, what success is to be expected? However, I expect several moulds in plaster; they are easy to be made, and may of themselves suffice to furnish a cabinet. But who knows? perhaps our observations too precise and too positive on the human mouth, may lead us too far; the career of our physiognomical discoveries may become too rapid; the veil, too suddenly drawn aside, may present too afflicting a spectacle; the shock may be too powerful—and perhaps it is for this reason, that the wisdom of providence conceals such objects from our view. My soul is oppressed with the reflections arising from this melancholy idea. You who know how to appreciate the dignity of human nature—and you whose hearts, though possessed of less sensibility, will always be dear to mine, excuse the complaints that do not affect you.

Carefully observe in each mouth; *a.* The upper and under lip, separately. *b.* The line resulting from their junction, when they are pleasingly closed, or when they may be so without effort. *c.* The centre of the upper lip, *d.* and that of the lower one; each of these poins in particular. *e.* The base of the line in the middle. *f.* And the point where this terminates on each side.

Without these distinctions it is not possible either skilfully to delineate or accurately to judge of the mouth. A perfect correspondence is to be observed between the lip, and the character. Whether they be firm, or yielding and flexible, the character is always analogous. Full and well proportioned lips, presenting the two sides of the middle line equally well serpentined, and easily to be retraced in designs—such lips are incompatible with meanness; they are also repugnant to falsehood and wickedness, and at most we may sometimes ascribe to them a little disposition to voluptuousness. A contracted mouth, with the cleft running in

in a ſtrait line, and the edge of the lips not appearing, is a certain ſign of preſence of mind, application, and the love of order, punctuallity, and cleanlineſs. If at the ſame time the extremity riſes on each ſide, a fund of affectation, pretention, and vanity is ſuppoſed, and perhaps alſo ſome portion of malice, the common effect of levity. Fleſhy lips have always to contend with ſenſuality and indolence. Dry and projecting ones, incline to timidity and avarice. When they cloſe agreeably and without effort, and the deſign of them is correct, they indicate a character firm, reflecting, and judicious. An upper lip a little inclining towards the lower one, is a deſtinctive mark of goodneſs; not that I abſolutely deny this quality to an advancing lower lip, but in this caſe I rather expect a cold but ſincere good-nature, than the ſentiment of impaſſioned tenderneſs. An under lip which ſinks in the middle, only belongs to ſprightly imaginations. Look attentively at a man of gaiety, at a moment when he is about to utter a ſally of the mind, and you will obſerve the centre of the lip invariably to fall into a gentle hollow. A very cloſe mouth (if it be not the effect of deſign) announces courage, and the very perſons who are habituated to keep their mouth open, ordinarily cloſe it, when their courage is about to be put to the proof. An open mouth is plaintive, a cloſed one ſuffers with patience.

That fleſhy part covering the upper range of the teeth, and leading to the lip, has no name, that I am acquainted with, in anatomy: I ſhall, therefore, give it that of *courtine* or *pallium*. This part ha hitherto been wholly neglected by phyſiognomiſts, but I have paid particular attention to it in moſt of the heads on which I have commented. The more this ſection is ſtrengthened, the more the lip recedes. When this is large and arched, the interval ſeparating it from the noſe, is ſhort and concave; an additional proof of the conformity in the different traits of the countenance. The *pallium* is moſtly perpendicular: its concavity is very rare, as are the characters which admit of that form.

Addition A.

1. This mouth promiſes a ſagacious reſervation, aptitude in buſineſs, and firmneſs. Here we behold the gravity of a philoſopher, who weighs ſyllables, and is not without penetration. 2. Gives the idea of the ſatirical wit and lively imagination of a Sterne. I would allow him the gift of eloquence, and an energy exempt from violence. 3. Has manly courage, with a little coarſeneſs, if you will, but is firm and ſincere. Add to that, judgment without depth, and good-will without partiality. 4. Is reſerved, the effect of diſdain; he has vivacity, inſignificancy, and the pretention of a man who is ſure to ſtrike hard blows. The under lip does not appear at all, and the upper one is ſcarcely perceptible. Nothing in the leaſt like an agreeable flexion. It is a ſtrong-bent bow ready to diſcharge a mortal weapon, aimed indifferently at the innocent or guilty. He muſt be a wicked man who has ſuch a mouth.

But let us not forget one eſſential obſervation: it is that aged people, who in their youth had the under jaw projecting, and who have loſt their upper teeth, may ſometimes contract a mouth approaching to 4. But with a character naturally good, it takes a curvature, and not eaſily aſſumes that form; there will always remain a teint of ſweetneſs and good-humour, recommending him to the eyes of the connoiſſeur.

Addition B.

You doubtleſs will not ſuppoſe theſe to be the mouths of weak perſons.

1. This air of thoughtfulneſs and equanimity is founded upon reaſon. He is prudent in his intentions and in his judgments; I expect

I expect from him only the words of truth and the oracles of wisdom. 2. Do not condemn this on account of that large and advancing lip, though it must be allowed that it may be the cause or the effect of some weakness. This mouth is not deficient in sense; he understands his interests, is susceptible of attention, and his decisions have weight enough to be adopted in cases of necessity. 3. Is peaceable, affectionate, persuasive, easy to be affected, and as harmless as a child; but notwithstanding this, he possesses a certain degree of firmness, and his punctuality may be relied on. 4. Is less shaded, less delicate than the preceding, more serious in his amusements; but it implies no baseness, and equally imports a character calm, peaceable, and solid.

Addition C.

1. This mouth will speak ill of no one; malice is banished from those lips; they reflect before they promise, and are punctual in the discharge of the smallest engagements. 2. Maturely searches and examines deliberately; he turns to profitable account all that reaches the ear; there is neither harshness nor anger in his words; his affectionate character breathes only tenderness. With more judgment than the preceding, he has not less candour. The under lip is not so delicate as the middle line promises. 3. The upper lip is too much shaded, and is besides exaggerated in the drawing; even in modifying this trait, you cannot efface the expression of voluptuousness, foppery, and pride.

Addition D.

1. This has much agreement with No. 1 in the preceding plate. I believe them both to be drawn after the same original, but in a different taste and spirit. The shade encompassing the under lip is an enigma to me. With respect to the rest, I per-

ceive in this mouth more calmneſs, grandeur, and good-nature, than in the other copy. 2. Languiſhes with a paſſion which it does not yet deſpair to gratify, and which it will continue to indulge, without being very delicate as to the juſtneſs of the means. The lips are too incorrect to admit of any poſitive ſignification. At moſt, the meaning is only to be conjectured; the lower one is exceſſively coarſe. 3. In this I diſcover gaiety, and the malignity of a voluptuary having but little delicacy, who loves his eaſe, and ſacrifices every thing to pleaſure. 4. Preſents to you a character ſincere, honeſt, and generous, but without urbanity.

Addition E.

1. Though this mouth is incorrectly deſigned, and though I ſuppoſe him of a character naturally good, I nevertheleſs perceive that he mingles ſome degree of malignity with his ſallies. 2. This is ſuperior to the preceding, both with reſpect to the heart and underſtanding. 3. If this has not the ſame brightneſs of fancy, that deficiency is compenſated by a ſound underſtanding and a ſolidity of reflection. 4. Incorruptible probity, invariable diſcretion, conſummate wiſdom. It is pity that to theſe eſtimable qualities is joined a fund of obſtinacy that ſcarcely leaves any room for ſenſibility. 5. It is eaſy to diſcover that this mouth is abſorbed in profound attention, and that it is anxious in the purſuit of knowledge. 6. Dignity approaching to haughtineſs, contempt of all meanneſs. 7. Great good ſenſe, which ſuffers itſelf to be obſcured by indolence, contemning every thing, and conſequently wanting delicacy. 8. Heroic courage governed by deliberate reaſon, which having formed its projects with coolneſs, unchangeably adheres to his reſolutions. 9. Has good-nature, taſte, and ſagacity. 10. With a more poliſhed mind, and a more exalted imagination, is plunged into voluptuouſneſs. 11. The livelineſs expreſſed here is poiſoned by malignancy; and when occaſion offers he will not ſcruple to purſue indirect courſes. 12. Acts only from dictates of reaſon; he examines

amines things in all their different points of view, and never decides but upon full conviction.

Addition F.

If you were aſked to which of theſe nine mouths you would aſſign the preference, I think you would not be embarraſſed in forming your opinion. Your choice certainly would not fall upon No. 6; you unqueſtionably would exclude him. You would alſo paſs by 4 and 5, and all the bottom row, but in the upper one, you would ſtop at 2; in him you will find ſweetneſs, delicacy, circumſpection, goodneſs, and modeſty; ſuch a mouth is made for loving and to be beloved; the only fault which the phyſiognomiſt can here condemn, is that of the under lip being thicker than the upper one, a diſparity never to be diſcovered in lips accurately delineated. It is not neceſſary to inſiſt upon the characters of coarſeneſs, ſtupidity, inattention, weakneſs and ſenſuality, which, more or leſs, disfigure the other mouths in this plate. No. 7 is that which diſcovers moſt genius, that which, with a fund of goodneſs, deſerves notice for his original and pleaſant ideas. 8. Is no more than a groſs carricature; but I deny to him neither good ſenſe nor livelineſs. 9. Is ſtill more defective, though perhaps more enlivened in his contracted ſphere. 1. Is in every ſenſe repugnant to nature and to truth. The upper lip of 3 promiſes qualities which are contradicted by the under one; 4 belongs to the ſame degenerate race; 5 is of a ſtill more inferior claſs, and 6, in its turn, is below 5. In general a ſtrongly projecting under lip, fleſhy to exceſs, and of a diſagreeable form, is never the ſign of underſtanding and probity, never can it admit of that delicacy which is the touch-ſtone of a clear and ſound judgment; but, on the other ſide, let us not forget carefully to take into the account whatever an advanced period of life, accidents, or the negligence of the deſigner may have added to the deformity of this trait ſo expreſſive and ſo eaſy to be miſrepreſented.

Addition G.

Three principal claſſes may be admitted for the different forms of the mouth. In the firſt I rank thoſe of the upper lip which inclines towards the lower one; this conformation is the diſtinctive ſign of goodneſs. I comprehend under the ſecond kind, thoſe mouths which have the two lips equally advanced, ſo that a rule being applied to the two extremities deſcribes a perpendicular; this is the claſs of people honeſt and ſincere. I eſtabliſh a third for the mouths whoſe under lip advances beyond the upper one; but the projecture of the under lip varies ſo prodigiouſly, its contours are ſo diverſified, and difficult to be aſcertained in deſign, that a general qualification might eaſily give room for errors and abuſes. However, I think I ſhall offend no one in aſſigning this conformation of the mouth to *temperate* characters, who have a mixture of flegm and vivacity. If the three claſſes were to be defined by their generical names, I would call the firſt, *the ſentimental*, the ſecond, *the loyal*, the third, *the irritable*.

Addition H.

You ſee this is not the head of an ordinary man. That eye ſays all that it deſires, and deſires all that it ſays; a look ſo lively, ſo animated and ſo penetrating, retains and appropriates all that he ſeizes out of himſelf, but he produces nothing out of his own proper funds. The noſe is middling; it is neither remarkable, nor to be confounded with others; and if it muſt be reduced to the common claſs, it has nothing of abjectneſs. The mouth indicates good ſenſe, fluency of language, and voluptuous inclinations. The angle riſing from the lip is not natural, and for that reaſon is diſguſting.

ADDITION I.

An energetic ſenſuality, addiction to groſs indulgence, a freedom of temper, with little knowledge, the higheſt poſſible degree of a ſanguine temperament, mixed with phlegm—theſe compoſe the character of that half-open mouth. The look is not without cunning, and the noſe alſo has expreſſion, but the mouth is not the leaſt diſtinctive part of this face. I recommend my readers always to begin with examining and determining with the moſt ſcrupulous exactneſs upon the predominant trait of each phyſiognomy; I exhort them, at the ſame time, not to attach themſelves to that trait excluſively. We muſt embrace nature in her whole extent, and it would be abſurd to expect to reap harveſt in the lands left in fallow.

ADDITION K.

A great perſonage ought never to be repreſented in miniature; but when even in the miniature the character of his dignity is preſerved, when we there recognize the unalterable traits of his primitive energy, we have ſtrong reaſon for looking up reſpectfully to the original. Only a man experienced, ſolid, determined, ſure of his plan and of his object, could have furniſhed the idea of the profile in plate L. Although a copy ſo reduced muſt neceſſarily loſe much, ſtill we find in this a truth of expreſſion from which we cannot but deduce the moſt auſpicous omen. Such a look, enforced by ſo judicious a forehead, carries diſtinctive marks. What ſagacity in the form of the noſe! What juſtneſs, what accuracy, what firmneſs, and what perſeverance muſt be have with ſuch a mouth! What boldneſs with ſuch a chin! All this infallibly ſuppoſes a ſoul courageous and elevated.

CHAP. VIII.

Of the Teeth.

There is nothing more poſitive, more ſtriking, or more convincing, than the characteriſtic ſignification of the teeth, conſidered not only with reſpect to their form, but alſo with reſpect to the manner in which they preſent themſelves to view. On this head I have made ſome obſervations, which I ſhall communicate to my readers.

Small and ſhort teeth, which the ancient phyſiognomiſts looked upon as the ſign of a weak conſtitution, are according to my opinion, in adult perſons, the ſign of extraordinary ſtrength of body. I have alſo found them in perſons gifted with a great ſhare of penetration, but neither in the one nor the other caſe were they either very well formed, or very white. Long teeth are a certain indication of weakneſs and timiditiy. Teeth that are white, even, and regularly ranged, which, on the moment when the mouth opens, ſeem to advance without ſuddenly jutting forward, and which do not always render themſelves entirely viſible, decidedly announce, in a man who has attained to the years of maturity, an affable and poliſhed mind, and a good and honeſt heart. Not but a very eſtimable character may have ſpoiled, ugly, or uneven teeth; but this phyſical derangement for the moſt part accrues in the time of ſickneſs, or from the mixture of ſome moral imperfection.

He who is not careful of his teeth, who does not at leaſt endeavour to preſerve them in a good ſtate, betrays by that very negligence his ſentiments of baſeneſs. The form of the teeth, their poſition, and their neatneſs, (as far as this laſt depends on ourſelves) point out more plainly than may be imagined, our taſtes and inclinations.

When

When upon the first opening of the lips, the gums of the upper range plainly appear, I generally expect much coldness and phlegm. The teeth alone might supply the subject for a large volume, and yet our painters neglect them, or more properly speaking, entirely omit them in their historic pieces. Endeavour to fix your attention upon this part, study it in the weak man, in the hypocrite, and in the villain, and you will see to what an extent it is expressive, whether in itself in particular, or in its relation to the lips. Here I conclude, lest I should be tempted to divulge secrets which might give offence or be misunderstood.

CHAP. IX.

Of the Ears.

I ingenuously confess, that this subject is somewhat new to me, and that I shall not undertake to decide upon it with certainty. However, I am fully convinced that the ear, as well as the other parts of the human body, and perhaps more than some of them, has its determinate signification, that it admits not of the smallest disguise, and that it has a particular analogy to the individual to which it belongs. All physiognomical study must be founded on exact designs, upon examinations and comparisons frequently repeated. I request attention to what I have to observe with respect to the ear. 1. To the whole of its form, and its size. 2. To its contours interior and exterior, its cavities and its foldings. 3. To its position; whether it be close to the side of the head or detached from it. Examine this part in a man of courage and a coward, in a philosopher and in a man of a naturally weak understanding, and you will soon perceive the distinctive differences appertaining to each character. In A, I see not a single form that can be suspected of stupidity; I even believe them all above the middling, and those in the centre have a strong appearance of a sagacious and enlightened mind.

Addi-

Addition A.

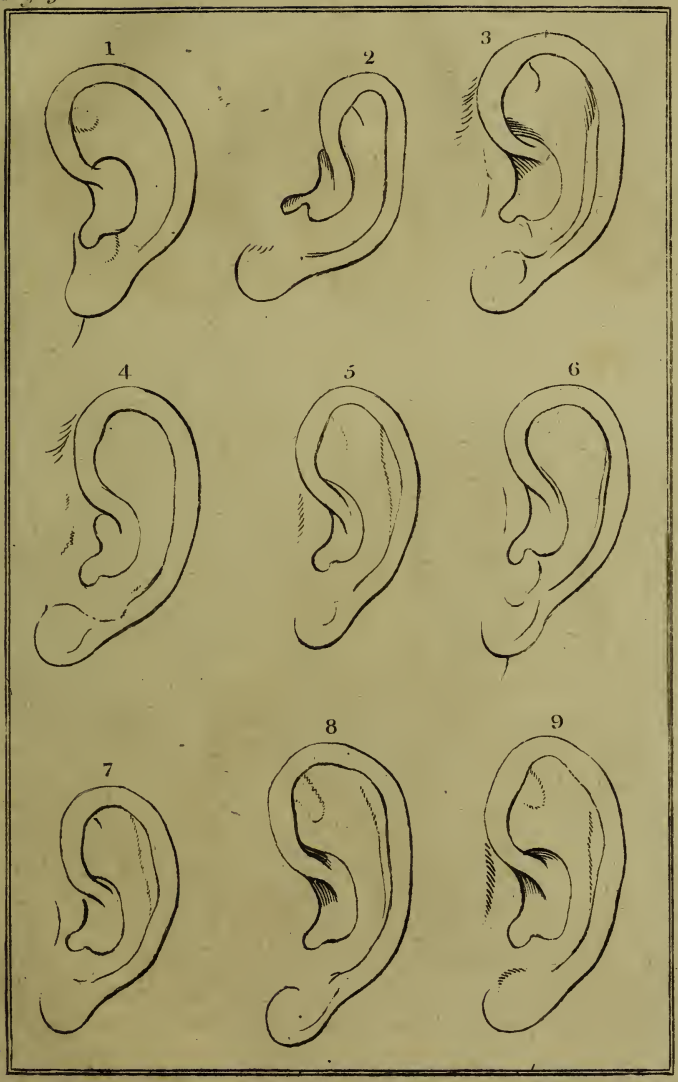
Nine Ears.

Having yet made but little progress in the study of the ear, I shall necessarily find difficulty in giving a decisive and satisfactory illustration to the additions to this chapter. The comparison of of the extremes, together with time, will furnish me with more certain inductions; though I believe I shall risk nothing in asserting that amongst the designs in the annexed plate, not one is to be found characteristic of imbecility.

1. Appears to me to have most delicacy and most weakness. 2. Is more subtle, more attentive, and more reflective. 3. Surpasses 1 in respect of activity and energy. I also discover a productive genius, rich in talents, and particularly in the gift of eloquence. 4. Nearly the same definition may be applied to this, but with some modifications, the reason of which I search for in the upper part. On the other hand, the serpentine contour surrounding the cavity, may probably be the sign of good-nature. 5. Has much more weakness and meanness than 2, 3, and 4. It has also more smoothness, and is less shaded. I except, notwithstanding, the point below the hollow, which in despite of a mediocrity of faculties, seems to imply a particular talent, but of what kind I am ignorant. 7. According to my text, this ear announces a man modest, humble, gentle, perhaps timid and fearful. 8 and 9. These, particularly the last, cannot agree with minds of the ordinary cast.

It would be interesting to collect a certain number of different and known heads, and to abstract from them the proper and specific character of their ears. In those now before us, there is an air of freedom in the part called the tip, which may be always deemed a favourable omen with regard to intellectual faculties.

Addi-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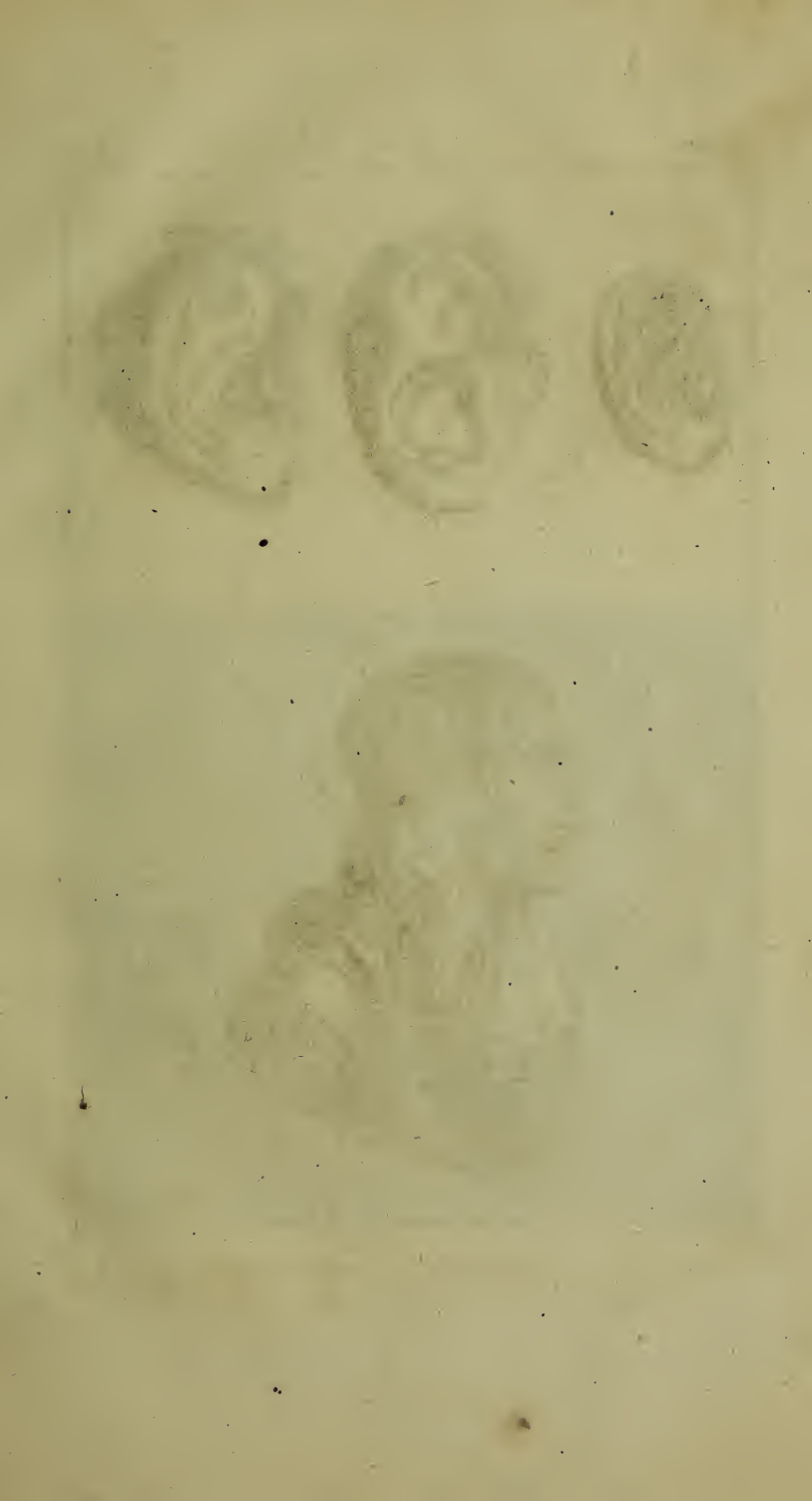

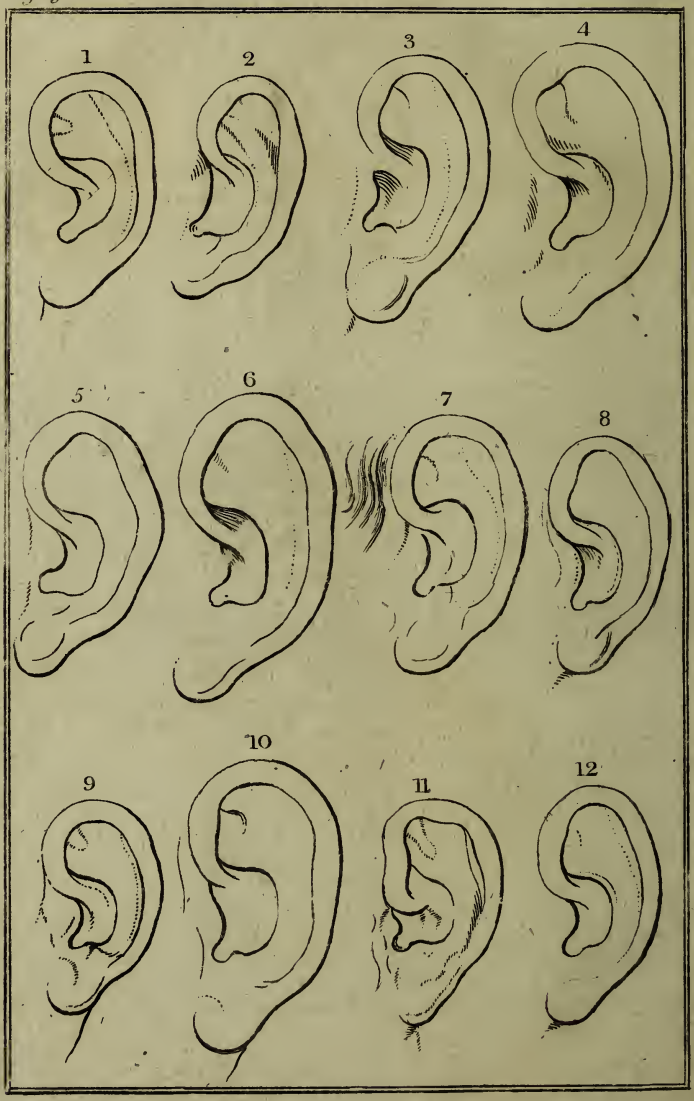
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Addition B.

Twelve Ears.

Each of theſe forms varies as to length, the form of the cavity, the exterior contours, and the hollowing in the middle. Neither of them would equally correſpond with different heads; each bears the imprint of an individual character.

1. Claims the firſt place for gentleneſs, ſimplicity, modeſty and candour. 2. Has more variety, and is more ſuſceptible of improvement. 3. Is more delicate, more enlivened, and more attentive than the two preceding ones. 4. I dare maintain that this does not belong to an ordinary man; but perhaps it has not the quickneſs of 3. 5. This appears to be the moſt original and the moſt animated of the twelve. 6. Is more phlegmatic than 3, 4, and 5, leſs ſenſible than the laſt, but of much greater capacity than 1. 7. Replete with underſtanding and ſubtlety. 8. The rounding of the upper contour is very ſingular; I know not how to ſpeak of it: but I doubt whether it has the merit of the preceding one. 9. I ſuſpect him of ſome ſhare of timidity; but I allow him to be juſt and active. 10. Appears to me inſignificant, thoughtleſs, volatile and frivolous; his facility is impoſing. 11. Has circumſpection unaccompanied with any ſpecies of courage. 12. Scarcely admits of violent paſſions. I here diſcover modeſty and ſweetneſs of temper, founded on noble ſentiments.

Addition C.

1. Seems to be formed for a man capable of acquiring and of communicating a knowledge of the ſciences; for a padagogue who mechanically collects diverſified information. 2. Can only belong to a man of exceſſive weakneſs. That large and ſmooth form

form, the imperfect rounding in the contours, may indeed subsist with the superior faculties frequently found in the ears of musical people – but when the whole is so flat and coarse, it certainly excludes genius. 3. Has too much precision to suppose a dull mind; but on the other hand, it is too rounded and too massive to point out a man of extraordinary talents.

CHAP. X.

Of the Neck.

That part connecting the head and the breast is significant, like all the other parts of the human frame. Figure to yourself on one hand, a long and slender neck, and in the other a short and large one, and judge whether each of these forms will not require a different kind of head. What is there not to be expressed by the flexibility or stiffness of the neck! Some necks appear from their structure intended to lower, others to raise the head, these to move it forward, those to draw it back—and here let it be observed, by the way, that these distinctions may be applied to the variations in our faculties, and that in correspondence with these, the human mind becomes aspiring or sinks into servility; it advances or it retreats. We know that certain species of goitres are the infallible sign of folly and stupidity, while a well proportioned neck is an incontestible recommendation for solidity of character. In short, a diversity in the form of the neck prevails throughout the animal creation, and in most quadrupedes this part marks their state of vigour or feebleness. It is not impossible to analyse this truth by details. I reserve the most essential for the additions concluding this lecture, and I request the reader not to forget, that I am obliged to confine myself to the collecting of materials, without being able to employ myself in the construction of the edifice. I will add but another word. It is, that an observation on the turn of the neck was the first germe of my favourite study, as I have before said in the first

lecture

lecture to volume I. Had this part then appeared leſs ſtriking and leſs ſignificant, it is very probable I ſhould never have written a ſingle line on the ſcience of phyſiognomy.

CHAP. XI.

Of the Hair and the Beard.

If the hair cannot be included in the number of the members of the human body, it is at leaſt an adherent part. Having already more than once pronounced phyſiognomical judgments upon this ſubject, we ſhall here collect ſome obſervations, ancient and modern, general and particular, ſome of them properly belonging to the preſent work and the others being borrowed. The hair preſents multiplied evidences of the temperature of man, of his energy, of his manner of feeling, and conſequently of the faculties of his mind; it is capable of no diſſimulation; it has relation to our phyſical conſtitution, as plants and fruit have relation to the ſoil which produces them. You muſt carefully obſerve, *a*) the length of the hair; *b*) its quantity and the manner in which it is planted; *c*) its quality, whether it be ſleek and flexible, or curled; *d*) its colour. Long hair is always weak, and the mark of an effeminate character; and it ſeems that from conſidering it in this ſenſe, St. Paul ſays, "That if a man have "long hair, it is a ſhame unto him." I. Cor. c. xi. v. xiv. If it is ſtrait at the ſame time, it cannot correſpond with a manly temper. I call that *vulgar hair* which is ſhort, ſtrait, and irregularly planted; and alſo ſuch as falls in ſmall, pointed, and diſagreeable locks, particularly when it is coarſe and of a dark brown. The epithet *noble* I aſſign to ſuch hair as is of a golden yellow, or to the flaxen approaching to the brown, pleaſingly ſhining and forming eaſy and agreeable ringlets. Strait, black hair, thick and coarſe, denotes little underſtanding, but aſſiduity, and the love of order. Thin black hair upon a head half bald, the forehead being high and well arched, has often furniſhed me with a proof

a proof of a ſound and clear judgment, but excluding invention and flaſhes of wit: on the contrary, this ſame kind of hair, when it is entirely ſtrait and ſleek implies a decided weakneſs in the intellectual faculties. In hot climates the hair is of the deepeſt black; in temperate ones it is not ſo dark, or the colour is brown; and in cold countries it varies between the yellow, the red, and the brown: old age occaſions the hair of different colours to become grey; and it has been remarked, that people employed in the manufacture of copper and braſs have the colour of their hair changed to green. Flaxen hair generally announces a delicate and ſanguino-phlegmatic temperament. Red hair is ſaid to characteriſe a man ſupremely good or ſupremely wicked. A ſtriking contraſt between the colour of the hair and that of the eyebrows excites my ſuſpicion.

The diverſities in the coats of different animals ſufficiently ſhew what expreſſion there is in the varieties of the human hair. Compare the wool of the ſheep with the fur of the wolf, the coat of the hare with that of the hyena; compare the plumage of different kinds of birds, and you cannot fail to be convinced that thoſe excreſſances are characteriſtics, which help to diſcriminate the ſeveral capacities and inclinations of each animal. Theſe reflections will recal to your mind the obſervation, 'That 'the ſmalleſt hair of the head is formed by the ſublime power 'and will of the Almighty; that he has numbered them all, and 'that not a ſingle one falls off without his order.'

Were it only on account of my admiration of the hair of thy head, I would ſalute thee, Algernon Sidney, in whom I reſpect the honeſt man, the zealous patriot, though ſometimes hurried away by, and made a prey to, the weakneſſes of humanity.

CHAP.

CHAP. XII.

Of the Hands.

There is quite as much diverſity and diſſimilitude between the form of the hands, as there is between different countenances. This truth is founded on experience, and needs no proof. Two faces bearing an exact reſemblance no where exiſt: ſo you will not find in two different perſons the hands alike. The greater the likeneſs of the faces, the greater will be found that of the hands. There is not leſs variation in the parts of the body than in the characters; and it is the ſame principle which occaſions this difference in the one and in the other. Conformibly with theſe deciſive obſervations, the diverſity of character will manifeſtly appear in the form of the hands: this cannot be doubted, without blindly denying the force of evidence. The form of the hand has infinite variety, according to the relations, the analogies, and changes of which it is ſuſceptible. Its ſize, its bones, its nerves, its muſcles, its fleſh, its colour, its contours, its poſition, its mobility, its tenſion, its ſtate of reſt, its proportion, its length, its roundneſs—all theſe preſent diſtinctions eaſy to be perceived. Every hand, in its natural ſtate, that is to ſay, abſtracted from extraordinary accidents, will be found in perfect analogy with the body of which it forms a part. The bones, the nerves, the muſcles, the blood, and the ſkin of the hand, are but a continuity of the bones, the nerves, the muſcles, the blood, and the ſkin of the reſt of the body. The ſame blood circulates in the heart, in the head, and in the hand. Theſe are truths which an infant may comprehend, and which will not admit of diſpute: but I muſt examine them, becauſe they will ſerve to clear up all the myſtery of the phyſiognomy of the hand; a myſtery which may at once give riſe to ridicule and aſtoniſhment.

One particular hand can only correſpond with one particular body,

body, and with no other. The thing is easy to be proved. Select one hand for a model, compare it with a thousand other hands, and in this great number it will not appear that a single one could be substituted in the place of the first. But, it will be said, the painters and sculptors compose homogeneal forms, and give to detached parts conformity and agreement, either real or imaginary. To this I reply, that your objection proves the direct contrary to the fact it is intended to establish. But much more may still be urged in opposition to this pretended homogeneity. Who must be allowed to judge upon this question, but the physiognomist who is qualified to comprehend, to appreciate, to analyse and to compose the harmony of the different parts of the human body? Well, this same physiognomist, you will say, has often searched in vain in the productions of art for this boasted homogeneity, and most of these productions have disgusted him by the heterogeneous associations they present to view. I confess there are imitations to which we cannot deny the merit of homogeneity: but these do not shew that species of homogeneity here alluded to; they are not the sports of the imagination of the artist: they are passable copies of originals, and if they have some congruity, chance has determined that they shall be more or less in analogy with the pieces to which they are annexed; the artist has been able to dispose, adjust, and disguise them with sufficient address to give them the appearance of a certain degree of homogeneity.

If in the works of nature it were possible to add an anonmalous hand or finger, or the trunk of an arm or hand, such patchwork assuredly would escape no one's observation; and the reason is evident. Can art, which is no more, which can be no more than an imitation of nature, excel her portotype, while she is reduced to the necessity of enlarging, diminishing, obliterating, adding to, mutilating and reparing what ever she forms? In vain may the artist colour and daub over his pieces, retrace all their illusions, still he is but fabricating with borrowed materials. But nature is always able, from her own proper resources, to surpass whatever she has already produced. Her operations are upon a grand and comprehensive scale, while art

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is only able to follow her in ſome particulars. Nature embraces the whole, but art is confined to the ſurface, or rather to particular parts of the ſurface. If then there is ſomething characteriſtic in our exterior, if men differ from each other in form and character, upon the ſame principal it muſt be admitted, that the hand contributes its part to make known the character of the individual, and that it is, as well as other members of the body, an object claiming the attention of the phyſiognomiſt—an object the more ſignificant and the more ſtriking, as the hand cannot diſſemble, and is every moment betrayed by its own mobility. I ſay it cannot diſſemble; for the moſt crafty hypocrite, the moſt experienced cheat, cannot alter the form, the contours, the proportions, nor the muſcles of his hand, nor even one ſection of his hand: he can only conceal its expreſſion from the obſervation of the obſerver, by withdrawing it altogether from view. The mobility of the hand is not leſs expreſſive. Of all the parts of our bodies this has moſt activity and moſt abounds in articulations. More than twenty joints and articulations concur towards the multiplicity of its movements. Such activity muſt neceſſarily furniſh phyſiognomical characters; they muſt explain the character of the body with which the hand is ſo intimately connected, the character of the temperament, and conſequently that of the mind and the heart.

Be it in motion or in a ſtate of reſt, the expreſſion of the hand cannot be miſunderſtood. Its moſt tranquil poſition indicates our natural diſpoſitions; its flexions, our actions and our paſſions. In all its movements, it follows the impulſion given it by the reſt of the body. It is the atteſtation of the grandeur and ſuperiority of man.

A. B. Twenty Hands.

Of all theſe hands there is not one that I would reject, or confound with the ordinary claſs. I would aſſign them all to noble and elevated characters, and I will ſay further, that they are deſigned by an artiſt who underſtands the beautiful. He has carefully avoided thoſe exaggerated ſhortenings which are always the ſign of ſtupidity approaching to brutality; while, on the other hand, long and very ſlender fingers hardly ever aſſociate

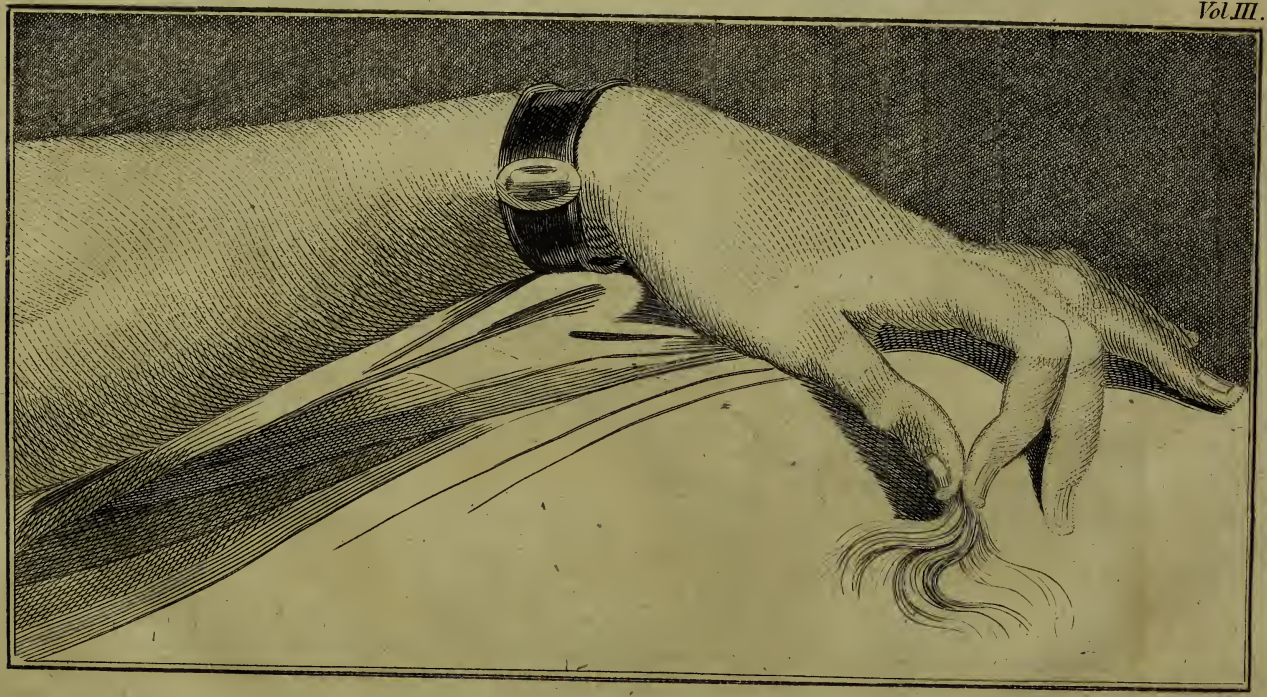
with a rude and groſs mind. I think I perceive the moſt dignity and delicacy in 2. It diſplays the geſture of conſolation and affecting exhortation. 4 and 11 are weak and effeminate. 17 and 18 are excellently formed, and I ſhall ſay they belong to artiſts. The energy of 16 renders it capable of the greateſt enterprizes. It will be difficult to reſiſt the perſuaſive eloquence and urgent ſupplications of 12. I expect from 19 manly courage and a ſteady mind, though the attitude has a little conſtraint. The ſame conſtraint appears in 30, which does not expreſs all that it would. 1 Is the hand of a mother who affectionately commands her beloved daughter. 3, 5, 6, 7, 8, 10, 13, 15, have no object in the deſign. We cannot in theſe deſcry much of the ideas of the deſigner, who is more attached to the beauty of form than the truth of expreſſion. This is the great fault in moſt of the academies; rarely do they exhibit natural attitudes; they deviate from thoſe ſimple and eaſy movements which are the effect of our own inclinations, and in which we always obſerved an intention marking a determinate cauſe.

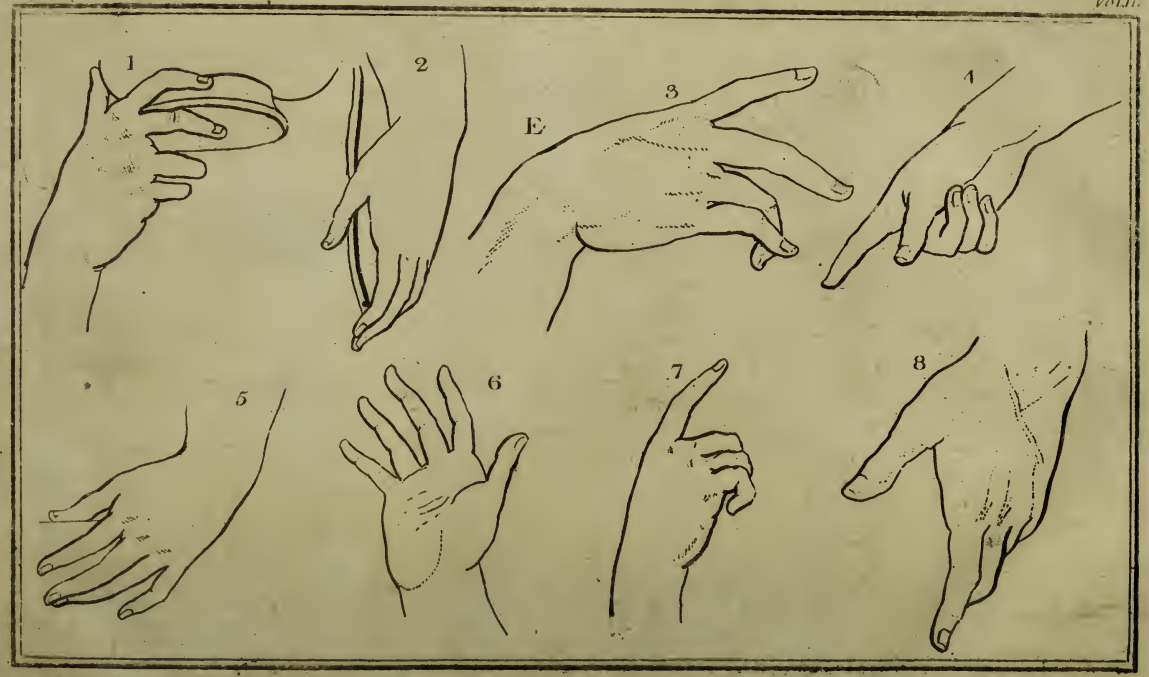
C. Hand of a Woman.

This is the hand of a woman, but it is too long, too curving, and has too ſtudied an air of delicacy. I believe it to be a fanciful production, the model of which does not exiſt in nature. In ſhort we already know the artiſt after whom this is copied, and are convinced that he delights in exaggerating his characters, both in the terrible and the delightful: this deſign, at leaſt, proves that he had the ſkill of regulating his ſtrokes, and that his genius was not incapable of ſweet and agreeable expreſſions. Whatever impreſſion this hand may make upon minds entirely ſenſual, to me it appears *cold*. I would not depend upon its ſolidity, nor upon the vivacity of its friendſhip, I ſhould rather expect from it the artifice and fineſs of coquetry.

D. Two Hands.

Here you will undoubtedly recognize the ſame maſter, who has endeavoured to place in contraſt the delicacy of a female hand with the energy of the hand of a man: I even ſuppoſe that his own hand

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hand ſerved as the model for the laſt. That which croſſes the other at the upper part of the print indicates calmneſs and repoſe; the other, rapid and firm, ſeems to be formed for execution. The firſt needs to be guided, the ſecond directs itſelf, it would become predominant, would govern and impoſe the law. But notwithſtanding all the pains the artiſt has taken, it does not excel either in the correctneſs of deſign or the elegance of the ſhortening.

E. Eight Hands.

None of theſe hands are coarſe or ignoble: I do not even ſuſpect them of wickedneſs. That they have the fund of corruption inſeparable from human nature, that they are capable of bad as well as good actions, I will not deny; but I believe them not to be formed for ſervile employments, and ſtill leſs for acts of violence and atrocity. 1 Appears principally to aſpire to the enjoyments of the pleaſures of natural philoſophy. 2 Excels in whatever requires addreſs, delicacy, and taſte: this will ſucceed in inſtrumental muſic, and in female employments. 3. Denotes a thinker cheriſhing noble ideas, and a perſon deficient neither in taſte nor dexterity. The attitude of 4 is replete with goodneſs, graciouſneſs, and grandeur. 5. Seems to have much ſenſibility, and even voluptuouſneſs. 6. Urges and perſuades with gentleneſs, but at the ſame time with efficacy. 7. Will not prevail with us ſo eaſily as the preceding, and will not ſo clearly convince us as 4. In concluſion, I find in 8 the elevation, the dignity, the wiſdom and the experience which characteriſe the apoſtles.

Of the Breast, the Belly, the Thighs, the Legs, and the Feet.

Each of theſe ſubjects being diſtinctly diſcuſſed in detail, they would each preſent a phyſiongnomical Theſis; but I ſhall be conciſe, confining myſelf to generalities.

All the world knows that large ſhoulders gradually ſloping, and which do not riſe to a point, are a ſign of ſtrength; irregular ſhoulders generally ſignify a delicate conſtitution, and they are alſo ſaid to imply cunning, activity of mind, and the love of order

and regularity. A large and ſquare breaſt, not too convex nor too concave, always ſuppoſes ſhoulders well conſtructed, and is of the ſame character. A flat and, if the expreſſion may be uſed, a hollowed breaſt, denotes a feeble temperament. Among men, a breaſt which is exceſſively hairy announces a voluptuous diſpoſition. A large and prominent belly inclines much more to ſenſuality and indolence than a flat and retreating one; and I always expect more energy and activity, a more complying diſpoſition and more ingenuity in a dry temperament than in a body exceſſively corpulent. I have, however, ſeen perſons of a ſlender form who were extremely dilatory and indolent, but then their character of inactivity was marked in the lower part of the countenance. Le Torſe at Rome is the perfect model of a well proportioned back and belly; in every reſpect he bears the imprint of an energy which nothing can ſubjugate.

Let us add ſome examples which may be equally applicable to moſt of the chapters of this lecture, and which perhaps may contribute ſtill more to exemplify our obſervations on the form of the face in general, and of its different parts taken ſeparately. The ſubject is too rich ever to be exhauſted or fully explained.

Four Heads.

1. The reader will recollect that I make diſtinction between talent and genius, between *a grand phyſiognomy* and *a ſpiritual phyſiognomy*. This face, whether it be conſidered with reſpect to its form altogether, or according to its ſeveral diſtinct parts, announces neither the great man nor the ſuperior genius, but it promiſes ability and the character of goodneſs. Whether it be illuſion or not, I think I deſcry in this engraving, that colouring which diſtinguiſhes men of talents, that ſober tint which commonly indicates a facility of conception and a clear underſtanding. I am ſure that in the original the eyes are light blue, and that they could not be brown. I am alſo ſure that nature formed them for examining objects with penetration and juſtneſs, always regarding them in the moſt favourable point of view. A mild benevolence and amiable condeſcention ſeem to animate the mouth, the eloquence of which, however, would rather perſuade than enrapture me. In ſhort, were I

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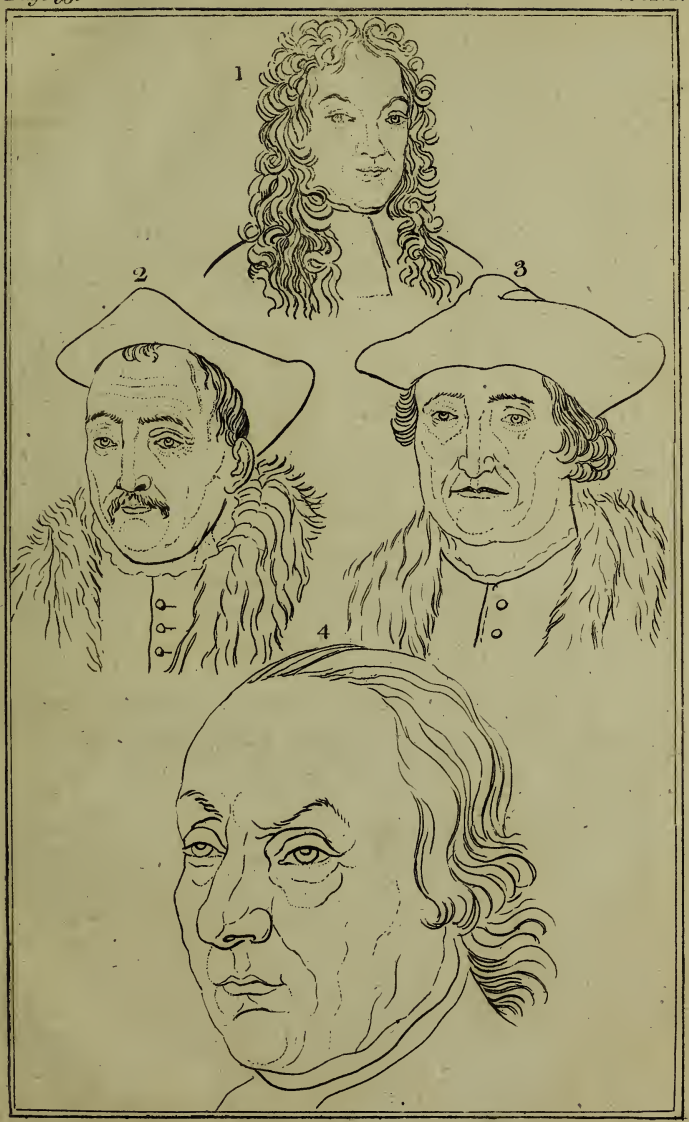
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to be accuſed of prejudice, ſtill I would rely on the traits of generoſity which that man preſents were it only on account of the form of the chin and the picturesque arrangement of the hair.

2. It is difficult to reſiſt this look. The form of the eye itſelf has nothing of grandeur, nothing of ſuperiority, nor of majeſty; but its effects are aſtoniſhing; and all that part from the eyebrow to the corner of the eye gives to this phyſiognomy an impreſſive air of dignity. A look which expreſſes ſo much delicacy, which penetrates with ſo much ſoftneſs, which diſcovers ſo much rapidity and preciſion, muſt neceſſarily command reſpect. The contour of the noſe denotes leſs penetration than good ſenſe; and that mouth ſo capable of ſhewing diſdain, but which never aſſumes that air but after the moſt mature reflection, admoniſhes you not to provoke it by impertinence or inconſiſtency of behaviour.

3. This we may boldly rank in the number of grand phyſionomonies; in the number of thoſe wiſe and firm countenances which it is equally difficult to approach or to avoid. Obſerve how the ſtrength of his natural underſtanding riſes ſuperior to his acquired qualifications and to ſimple talent. It is not that I aſcribe ſublimity of genius to the original of this portrait; I expect not from him the enthuſiaſm of poetry; but the excellence of his judgment, the ſuperiority of his underſtanding, aſſure him ſucceſs in all his undertakings. In ſhort, would it be eaſy to elude the ſcrutinizing glance of that eye, the ſagacity of that diſcerning noſe. Would you flatter yourſelf with having power to force a ſecret from that mouth ſo meditative and ſo prudent, or to control or ſubdue a chin ſo energetic? Be aſſured your endeavours would be fruitleſs: for in general that ſquare form of the face ſuppoſes a mind firm and reſolved, neither eaſy to be impoſed upon, nor apt to abandon opinions it has once entertained.

4. An inexhauſtible fund of judgment, a ſedate mind, which conſults reaſon on all occaſions, the love of rectitude, and thoughtful activity—This is what my phyſionomical tract makes me perceive in this ſketch; this is what every connoiſſeur muſt, like myſelf, obſerve on the firſt view, but much more plainly upon an attentive examination. However favourable an idea I may form of the original.

ginal, I nevertheleſs confeſs that philoſophical ſpeculations and the difficulties of analogy are perhaps above his reach; but on the other hand I will affirm, that his plans are conceived with ſimplicity and prudence, that he is ſure of his means, that his ſerenity and firmneſs will infallibly enable him to attain his purpoſes. I expect not leſs from a forehead ſo expanſive and ſo regularly arched, from thoſe undulated eyebrows, from the glance of that eye, from the form of the noſe, which announces a man inſtructed by experience—from that mouth, not very alluring, if you will, but ſtill extremely expreſſive—from that energetic chin—from all the contour, in ſhort, extending from the top of the forehead to the lower part of the cheek.

K. General Elliot.

Acknowledge here the image of valour, or relinquiſh the ſearch of it elſewhere. If we had never heard this hero ſpoken of, from the traits ſhould we dare to accuſe him of timidity, or to call him only half-bold. What! Would nature mould ſuch a form without an object and without a deſign? Does ſhe not mark with her reſpectable ſeal her moſt ſublime productions? Has not the Sovereign of the Univerſe the privilege of enobling his favourites; has he neither titles nor marks of dignity to diſtribute? Has he not other decorations for great men than thoſe honours, or ſuppoſed honours, conferred by our princes, who are ſometimes themſelves of the moſt ſubaltern claſs of nature?

It is very apparent that this print is but a feeble reproduction of a defective copy; but I am ſure the reſemblance is more or leſs preſerved, and that it is not altogether unworthy of the original. We muſt blame the deſigner if the eye is not in perfect harmony with the reſt of the face, and particularly for the ſtill greater remiſſneſs diſcoverable in that energetic noſe. It is pity the hat conceals the fineſt part of the face. The forehead manifeſts, like the reſt of the phyſiognomy, the true hero, who never ceaſes to be ſo, and who, always great in himſelf, will be conſpicuous in all the ſituations to which fate ſhall call him.

We often, but with much injuſtice complain that great geniuſes are not placed in their proper ſituations. Do you believe that

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Elliot was at Gibralter? Waſhington in America? Neckar at the head of the finances of France? Frederick on the throne of Pruſſia? Let us endeavour, kind readers, to become more prudent in our judgments, and to perſuade ourſelves that the Being of Beings knows how to aſſign to each of his creatures the ſtation that is moſt proper for him. To preſcribe laws to his wiſdom would be folly and temerity.

L. General Washington.

It is already known that I miſtruſt the accuray of reſemblance in all engraved portraits, and I believe I have before ſaid, that, in general, I look upon the repreſentations of celebrated men, as ſo many carricatures. I am not acquainted with the original of this print, but he has performed great and aſtoniſhing things, ſuch as not one in ten thouſand would have undertaken—and can we refuſe the character of grandeur to him whoſe actions bear the imprint of that character? Let us ſuppoſe that an individual ſhould aſpire to decide an event attracting the admiration of the age in which he lived, and the execution of it not ſeeming to lie within the ſcope ef poſſibility, would not the phyſionomiſt be anxious to know the traits of the mortal appointed by fortune to be the inſtrument of ſo memorable a revolution. Here I ſee the ſame oblong form which the other portraits of *Mr. Waſhington* is ſtill more exaggerated. Such a form, when it is not too angulous, always indicates phlegm and firmneſs. This is the character of the phyſionomy we are now examining, which beſides equally recommends itſelf by its great ſereneneſs, by its intrepidity, and its expreſſion of probity, wiſdom and goodneſs. Without being ſo ſeducing as Julius Cæſar or Newton, it is in the number of thoſe phyſiognomies which improve upon the ſpectators, upon more cloſe examination; and this portrait would have appeared to more advantage had the ſtrokes been made with more boldneſs and vigour. I will ſay further, that if ſtrength and ſweetneſs united in a juſt proportion and in perfect harmony form the character of a great ſoul, this countenance repreſents that character to a certain degree—but I muſt at the ſame time acknowledge, that if the expreſſion of the original is not ſtill more animated, if from the vivacity and dignity of the traits it is not ſuperior to the copy,

it muſt impoſe ſilence upon the phyſiognomy. The forehead denotes much perſpicuity, but it has not enough of profundity, and though it is happily formed, it ſeems to exclude penetration; the eyes are full of good-temper and mildneſs, but they have neither the benevolence, prudence, nor the energy of heroiſm which are inſeparable from true grandeur. The whole of this face announces a man of integrity, conſiſtent, ſincere, firm, deliberative and generous; and theſe different properties taken together, are capable of forming a perſonage of the firſt rank in merit, though neither of them may ſurpaſs another in an eminent degree. I perſiſt, then in ſaying, that if *Waſhington* is the author of the revolution, which we have been witneſs to his undertaking and effecting with ſo much ſucceſs, the deſigner muſt inevitably have ſuffered ſome of the moſt prominent traits of the original to have eſcaped him. Every man has ideas beyond the reach of his action, and no one is able to concenter all his faculties, all his capacities in what he performs or what he produces—and for this ſtrong reaſon the phyſionomy of a celebrated man muſt always be ſuperior to the beſt portraits of him that can be produced.

FINIS.